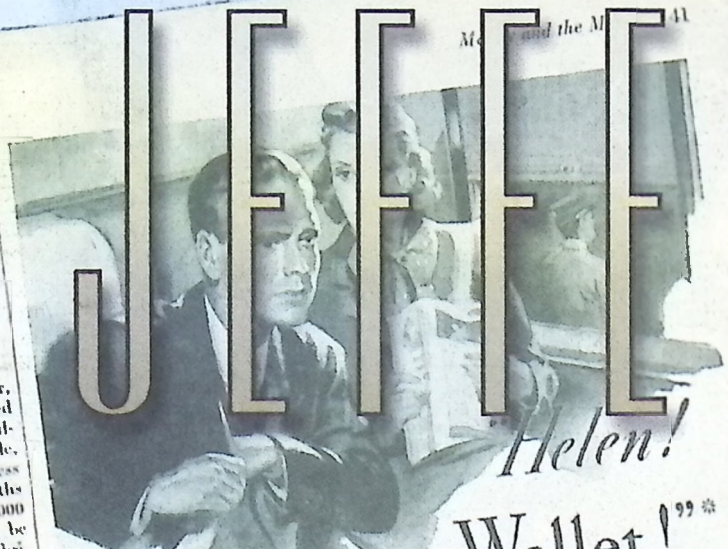


JEFFERSON MONTHLY



Helen!

I've lost my Wallet!

**An incident from Statler service records, with names changed, of course. "I found it!" he muttered, "I'd have time to phone the Statler. of me—I know of the..."*

SINCE WEEK



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VOL. CLXXI, NO. 103

SAN FRANCISCO

An Accidental Time Capsule

The boiler room of Redding's Cascade Theatre reveals an old wallet, new mysteries, and the half-truths of history

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Ship Labor Board May Ask Morse to Return as Mediator

LEWIS BACKS ROOSEVELT ON U.S. NEUTRALITY

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Paris

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4 A.M. Brawl

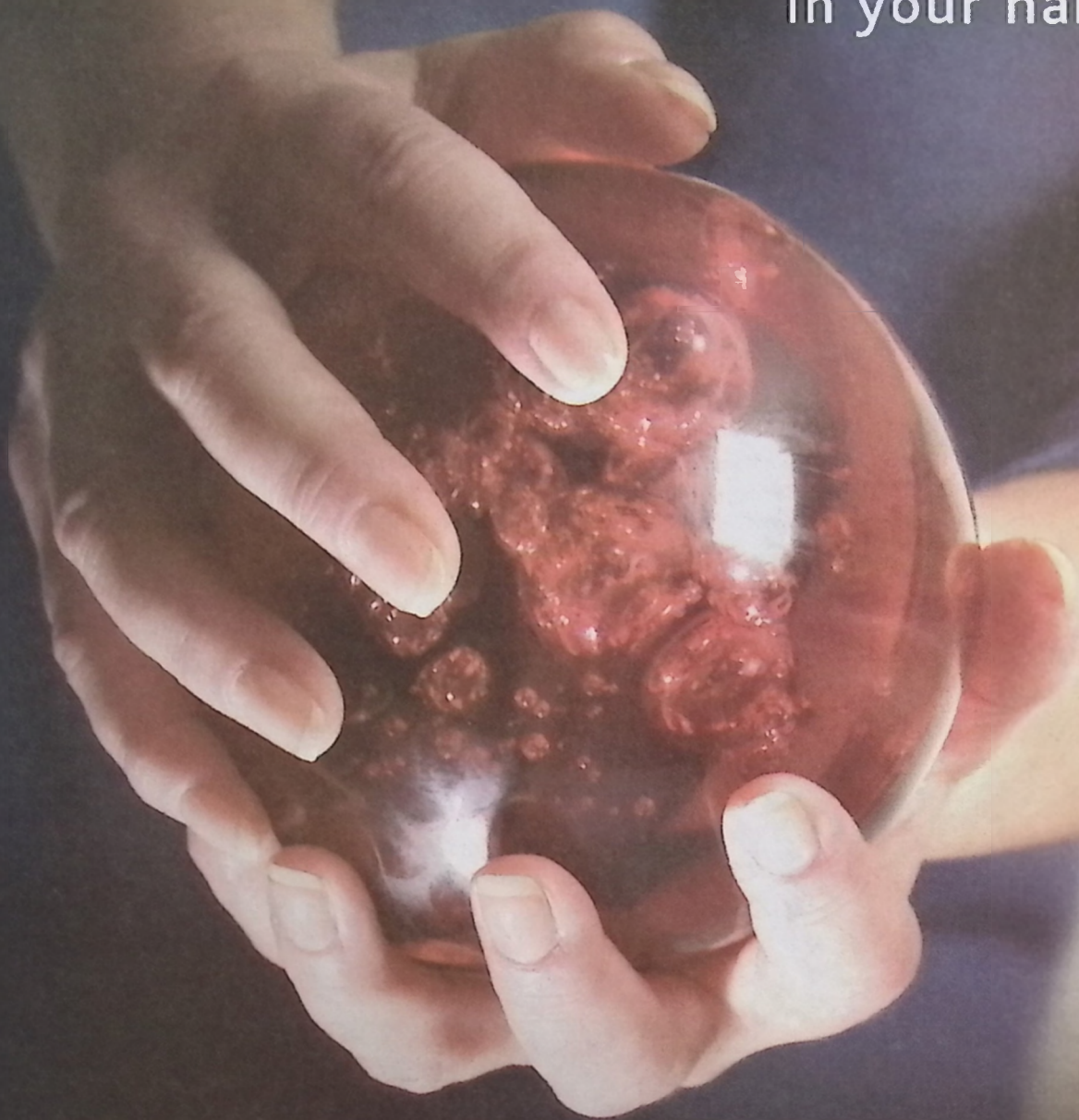
GIO Convention Hears Olson Adopt 'Pledge'

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Accomplished jazz pianist Jessica Williams will open the Old Siskiyou Barn's spring season on March 8. See Artscene, page 28.

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ON THE COVER

The *San Francisco Examiner* screams war headlines from 1939, while an ad in *Business Week* from the same year decries a lost wallet. They were both found near the real lost wallet of Louie Ming, who somehow left it in Redding's Cascade Theatre in 1951, where it rested undisturbed until last year. See feature, page 8.

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JEFFERSON MONTHLY

MARCH 2003

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8 An Accidental Time Capsule

Restoration crews at Redding's Cascade Theatre last year made a small but remarkable discovery: a wallet belonging to a Chinese American man, lost fifty years ago—still containing an uncashed paycheck, family photos, and many documents of the era. Also discovered were even older copies of the *San Francisco Examiner* and *Business Week*. Trying to return the wallet to the man's family led to more intrigue, when it was discovered that the man died a sudden death not long after losing the wallet. Lara Florez looks into mysteries and histories both small and large; at the distortions that history and storytelling induce; and at the deeper truths inside the fiction.

10 Intentions of Mercy

Because of human neglect, a conducive ecosystem and the exceptional breeding biology of cats, Jackson County has developed a severe problem with stray and feral cats—some say one of the most severe problems, per capita, in the nation. On the other hand, the county has also shown exceptional resourcefulness in finding ways to begin to deal with the problem. As the spring breeding season begins, Eric Alan talks to a few members of the volunteer forces trying to stem the tide of unwanted cats, about why the issue is so critical locally, and what can be done about it.



Chamber Music Concerts presents the Allenberg Piano Trio in Ashland on March 8. See Artscene, page 28.

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Saturday, Sunday, Monday (2002). Linda Alper, Robin Goodrin Nordll, Jeffrey King, Tony DeBruno. Photo Jennifer Reiley.

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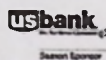
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TUNED IN

Ronald Kramer

Relevant Local Radio

The Federal Communications Commission (FCC), prodded by several concerned members of Congress, recently conducted a public hearing discussing whether current FCC restrictions on cross-ownership of newspapers and local radio stations should be further relaxed. Somewhat concurrently, FCC Chairman Michael Powell observed that the staggering upward trend in consolidation of radio station ownerships had gone too far and created negative consequences. Chairman Powell should be applauded for arriving at, and articulating, that conclusion. These seemingly contradictory positions revolve around the central premise that local radio stations and diversified ownership of them present a positive public value. Unfortunately, it's been many years since the FCC sought to express its thinking on that point and, in light of the media consolidation spawned by the Telecommunications Deregulation Act of 1996, it deserves new attention.

What does it mean to be a "local" radio station? Perhaps the concept of localism in commerce is simply waning. Not too many years ago customers were known to their local banks and local bank officials made loans based upon their knowledge of their clientele in addition to more objective criteria. Most banks today are centrally operated, with the concept of a "local banker" much diminished in practice, and local knowledge of customers really doesn't factor into loan decisions.

1996 was an interesting year for radio. In that same year the Corporation for Public Broadcasting (CPB), which distributes federal funds to qualifying public broadcasting stations like JPR, essentially confronted this issue when — also under pressure from Congress — it sought to quantify "relevance" as a criterion for CPB support. While CPB properly made no attempt to interpret the specific value of a station's programming, it settled upon the principle of considering stations' member-

ship and audience ratings as benchmarks of the degree to which stations had sufficiently "resonated" with their local communities. While there were no "plusses" for stations that had larger ratings than others, stations whose ratings and public support fell below a very low threshold, were deemed sufficiently marginal to raise question over the public value of CPB's subsidizing their operation. Since almost all public radio is locally owned, managed and programmed, CPB was calculating "relevance" into the measure of sound public policy for broadcast communications.

Local radio stations, like local banks, have traditionally been managed and programmed by individuals who live in a community. They know the issues and individuals that are relevant to a community, readily receive direct feedback on their station's contributions to the community, and are easily able to constructively assist the community in facing challenges or accomplishing worthwhile objectives. It is, however, a less efficient system than one which centralizes ownership, management and program decision-making in the manner which both radio consolidation, and my banking example, represent.

If the issue at hand is solely profitability, consolidation in commercial radio makes sense. If the airwaves truly are a public trust, which our federal law states, profitability is certainly not the paramount goal. The ability of a radio station, whether commercial or public, to benefit a community's public values should be the overriding consideration.

I believe assessing the public interest value of a radio station essentially involves calculation of a station's community "relevance" to the community it serves. A responsive, relevant local radio station should cover the issues, including emergencies, facing its community; its staff should engage in the intellectual and social life of that community; the station's programming should be consistent with the

values of the community it serves; and it should provide a local news service which reports upon the events which affect the lives of its listeners. Stations which fulfill these roles have traditionally been, and I believe will continue to be, highly valued by their communities.

Our nation has traveled a long, tortuous path to arrive where we stand today. Following the Korean War, the FCC authorized so many new radio stations that, coupled with the growing impact of television, the economic underpinning of local radio station ownership was damaged. As more radio and television stations were authorized under the Federal theory that increasing the public's "choices" served the public interest, radio — and increasingly television — became a commodity rather than a public service which also created a profit for its owners. Facing tougher economic times, broadcast station ownership consolidations began occurring to take advantage of economic efficiency in the face of increased competition for audience among the burgeoning hordes of stations and channels competing for the public's attention. Public service was an early casualty. More important, a station's community relevance has also been eclipsed in commercial broadcasting.

The evidence is unmistakable. Listening to commercial radio has steadily declined following the passage of the 1996 Act. A fairly widespread dissatisfaction with local commercial radio is being expressed. As prominent a figure as Senator John McCain (R-AZ) is virtually on the warpath over ownership consolidation in the radio industry. And, I believe, all of this is a reflection of diminished relevance on the part of commercial radio to the communities it serves.

Public radio, by contrast, continues to enjoy growing audiences. The "relevance" factor established by CPB in 1996 helped properly bolster the principle that public radio's connection to its community was, and remains, a keystone value.

Hopefully, between the growing interest in Congress and the FCC over the state of commercial radio, steps will be taken to strengthen the relevance of commercial radio.

This public broadcaster would welcome such competition. ■

Ronald Kramer is JPR's Executive Director.



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JEFFERSON ALMANAC

Susan Landfield

Closing the Gender Gap

More often than not, life's formidable challenges have been sprung on me unannounced. It's probably better that way.

For example, would I have left my comfortable lifestyle in Ashland, my hometown of 20 years, had I known about the challenges I'd face in my current position, teaching international relations at Webster University Thailand, the only American residential university in Southeast Asia?

In October 2001, I arrived in Hua Hin, Thailand to work as visiting faculty. After eight months, I signed an additional year's contract that stipulated my being able to spend 2 months (one term) in Ashland every year. This provision was key in my acceptance, as I discovered that certain negative aspects of gender relations here can be overwhelming. But I elected to continue this job because Thailand's positive qualities far outweigh the negative.

Even as I write these words, I can see the incredulous looks from readers who've visited Thailand, and who came away with unforgettable memories that brush stroke a dream world of paradise on earth. Rest assured, I have experienced those aspects of Thai culture and they weighed heavily in my decision.

But as a middle-aged, single Western female, my decision also took into account disturbing gender relations that exist in globalized Thai society. Although complex, the underlying roots reflect two factors: 1) women's historical subordinate status to men, still extreme in the developing world and 2) the growing disparity in wealth between people in developed and developing nations.

One of Thailand's cherished features is its receptivity to the varieties of human uniqueness. Because of this openness, Thailand has become a haven for older Western men who have not adjusted to the closing of the gender inequality gap in

Western nations. These men come to Thailand because, for very little money by Western standards, they can find a much younger woman who will wait on them and defer to their every need, turning back the clock in terms of male domination. This situation reflects the lack of reasonable financial opportunities and marriage options available for most women in Thailand because of their low socio-economic status.

Much has been written about this peculiar situation both from academic and anecdotal perspectives. Two months in Hua Hin, a haven for Western tourists, offered me all the concrete examples I could stomach. Having been employed as a manager over male national staff in the developing world, I'm no stranger to the sexist dynamics there.

Working mostly with traditional cultures in Africa, I was prepared for the pervasive discrimination against women that is part of everyday African life.

More shocking was the blatant sexism I encountered in the Republic of Georgia. As a former constituent republic of the USSR, Georgia is modern and forward-looking in many aspects. Imagine my shock in witnessing that, in terms of gender relations, Georgia mirrors traditional cultures of the developing world.

So because I had already experienced extremes of sexual discrimination, and since other things about Thailand were good, I decided that I could weather this one tragic flaw. Besides, I was working at an American university, surrounded by highly educated and cosmopolitan colleagues representing the advanced Western democracies of Canada, the U.S., Australia, Germany and England. The faculty was overwhelmingly male. But given their nationalities and the academic setting, could there be more fertile ground for modeling equitable treatment of the sexes?

ALTHOUGH THERE ARE PLENTY
OF DRAGONS I COULD BE
SLAYING IN SOUTHERN
OREGON, THIS PARTICULAR
CHALLENGE NEEDS ME.

Herein lies the challenge for which I was unprepared. Much to my disappointment, the gender hierarchy at Webster Thailand, with some notable exceptions, mirrors the gender hierarchy of globalized Thai society.

On the up side are the notable exceptions. I experience no discrimination from either my gay male colleagues or those males under the age of about 35. The former is a given in my life. The latter is a pleasant surprise that I first discovered when attending graduate school at age 39 with males in their early 20s. Clearly, these men had been raised from an early age with role models that supported equality of the sexes. My experience is that many of this generation's males can talk about equality of the sexes without grimacing and implement those beliefs without having to be coaxed or shamed.

Next category includes middle-aged Western men married to middle-aged Western or Thai women. No more sexism here than what I've experienced in Ashland.

But the biggest category and the one that plagues me are middle-aged, Western men, divorced or never married, who are living with or dating Asian women less than half their age. This group is unable or unwilling to work with women whom they can't control. These guys develop all kinds of bodily tics when they talk about equality of the sexes and they fall flat on their faces when it comes to follow-through. Thus far, I've been subjected to tactical responses that run the gamut from co-optation through patronizing flattery, marginalization through exclusion, and finally in desperation, outright verbal and bureaucratic intimidation.

Keeping my mouth shut and being satisfied with second class status vis-à-vis this group is not even an option. Clearly, I've been given this challenge because I'm meant to play an activist role. I'm learning lots. I always hope that learning can be reciprocal, but my mission with these men is not conversion.

Making sure that my voice is given equal credibility and weight with that of my male colleagues has not been easy and has not endeared me to the old boys club. But slowly I've come to realize that my presence on this campus as a minority female faculty who refuses to accept second-class status offers an important role model for the student body, 90% of whom come from the developing world.

Role models have been a guiding beacon throughout my life.

CONTINUED ON PAGE 17

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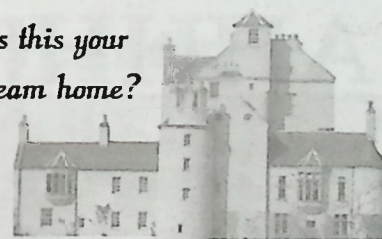
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JEFFERSON PERSPECTIVE

Les AuCoin

Oregon Legislature Starts Well

We at least have to give decision-makers in Salem credit for getting off to a business-like start as the 2003 Oregon Legislature convened and a new man took the governor's chair. That this is "news" is a commentary on the depths to which politics has plunged in Oregon. There was a time when responsible behavior wouldn't command media attention even on a slow news day. That was yesteryear, a time when most of the state's politicians put the welfare of Oregon way ahead of partisan politics.

That said, the absence of chaos in the new Legislature was remarkable because the voters, in their wisdom, sent 15 Democrats and 15 Republicans to the state Senate—a straight-down-the-middle tie. Usually such a split would be a recipe for paralysis and ugly strife over which party gets to choose the senate leader and hold most of the power.

This is what happened in the state Senate 32 years ago when I was a freshman House member. Legislation was stymied in the senate for nearly six weeks before a Portland Democrat, Sen. John Burns, betrayed his party, made a deal with Republicans to become president, and gave control over committees to the GOP. The ensuing bitterness and rancor ruined Mr. Burns' career and poisoned the well in the Senate for the whole session.

That outcome was unfortunate in 1971 but it would have been disastrous this year, because the governor and the legislature will have to use an enormous amount of bipartisan goodwill and statecraft to find a way to deal with a two billion dollar budget shortfall, deal with the massive unfunded liability of the public employee pension program, and begin to design an economic

development strategy to cope with the continuing recession.

Rather than repeat the mess of 1971, this year the senators worked out a compromise on their first day of business. Peter Courtney, a Salem Democrat, was elected president; Southern Oregon's Lenn Hannon was made senate president pro tem, the No. 2 position. Committee chairmanships were divided between the two parties.

But seasoned observers see many ways this power-sharing arrangement could yet unravel. For one thing, Courtney and Hannon

must agree on which committees to assign various bills. Yes, the men are among the most responsible members of the Legislature. But many of the bills they'll soon handle will have razor sharp political edges. If Courtney and Hannon cannot agree on where to assign them—a choice that can determine the outcome of legislature—the bills cannot be worked up.

In such an event, the matter would go to the Senate Rules Committee, which is evenly divided and co-chaired by the Democratic and Republican caucus leaders. If it gets to that point, the Legislature will be up to its knees in gridlock. But, that's speculation. The senators have put their best foot forward—at least for now.

As for Ted Kulongoski, Oregon's new governor, he's making music that should please all but the most die-hard Republicans. That's because almost every tune he's singing could have come right out of the Republican Party hymnbook: No new taxes. Drastic cuts in spending. Scale back retirement benefits of public employees. Streamline the permit process for business and industry. Freeze salaries of government workers. Open the state land-use

planning law to permit more industrial development.

In fairness, Kulongoski has been dealt a political hand that gives him little room for traditional Democrat initiatives. But he seems to think that if he can make peace with Republicans on Republican issues now, Republicans will make peace with him later on reforming the tax system and making adequate investments in programs like education again.

Former Governor Neil Goldschmidt hoped for much the same in the 1980s when he launched the "Oregon Comeback" economic program as the state coped with its last severe recession. Today, Goldschmidt tells friends that he made a miscalculation. He assumed that once he helped restore economic growth and the tax revenue it generated, the Legislature would join him to restore funding to key state programs.

The Legislature had a different idea. It passed a so-called income tax "kicker" that rebated revenue to taxpayers instead of, say, investing in a first-rate lower and higher education system to make Oregon a leader in the 21st century "knowledge economy."

Goldschmidt, now a prominent business consultant, is perhaps Kulongoski's closest advisor. Presumably, he has shared his experience with the new governor. It's hard to believe that Goldschmidt didn't have a hand in helping Kulongoski develop his legislative strategy. If so, it would seem that Goldschmidt and the governor see a difference between then and now. What that would be, I do not know.

Meanwhile, Kulongoski is making a leap of faith. It all might work out just as he plans. Then again, it might not. In that case, Kulongoski will have become the Republican Party's pet Democratic governor. ■

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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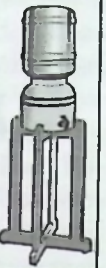
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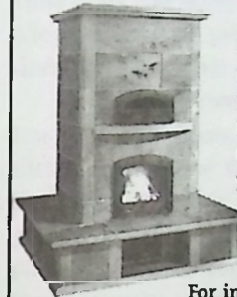
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An Accidental Time Capsule

*The boiler room of Redding's Cascade Theatre reveals
an old wallet, and even older headlines.
What lessons do these crumbling treasures speak?*

By Lara Florez

T

his is the story I was told: During the restoration of Redding's Cascade Theatre last year, the boiler room yielded a curious discovery. Two 1939 *San Francisco Examiner* newspapers blaring headlines about imminent war; a copy of *Business Week*, also dated 1939, and a wallet of hand-sewn dark leather belonging to a Chinese American man were found. The wallet was a work of art, special stitching at the edges, initials carved on the front, the reverse revealing an intricate dragon blazed across the surface. The contents were puzzling and revealing: a driver's license, a social security card, portraits of young men, beautiful women and small children, an uncashed paycheck, and the preamble to the Constitution. In short, it was a wallet that should have been missed by its owner.

So, the good people of Jefferson Public Radio began to do some research and found the plot thickening in a rather extraordinary way. The man was no longer alive to reclaim the wallet—but this was not in itself surprising. It was the circumstances surrounding his demise that gave the restoration crew pause. They found that the wallet's owner had died the same week that his uncashed paycheck was issued, in an alley behind the Cascade Theatre. According to a newspaper brief, he had money in his pockets, and there was no apparent sign of foul



play. However, police officers were patrolling the very same alley at two hour intervals over the course of the night, and didn't come upon the man's body until a full six hours after he was estimated to have expired. There was no investigation.

This story is not true—at least, not all of it. But history itself is half fiction simply by its being: a correspondence between the memories of those present

in the creation of history, and written records of the events themselves. We know that neither of these sources are particularly

IT IS THE DISCOVERY
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reliable. Memories are fickle, details become interspersed with outside images, names become confused, and there is a tendency—mostly benign and well meaning—to remake history. It's done to glorify the plain, pacify the terrible, or to paint a picture of the past containing romantic potential. Our lives are better when lived in rosy retrospect, and thus stories become legends, and the legends make their way into record as fact. Our so-called factual information is continually amended as well, once a consciousness is raised regarding the

absence of a voice, or the declassification of non-public information occurs, or new sources of information previously banned or deemed unsavory are opened to acceptance. Yet, all of these attempts to "set the records straight" still balance perilously on the point of human whim. Perhaps that is why early classes in

history focus on the memorization of details, such as the dates of events—as if some hard fact could be extracted to still and harden the ever moving pool of human memory.

We seek a continuity with history even in stories we know to be partial or untrue, and the story of the wallet is no different. There could be many parallels between 1939 and today. The papers discovered had headlines all pointing to US involvement in World War II. As I write, we sit on the brink of a new war—a war which our current media continually attempt to parallel with the second world war. Once again, some suppose that we are faced with a dictator who is irrational and unstoppable; and it is, according to some, our noble duty to face him down. The past, with its snippets and half-truths, is used out of context to rally the same unreliable memory and emotion for some justification of the present. So what then is our recourse, if our only measure of authenticity comes from our own experience? Is there an essence in any story that can be gathered regardless of the truth?

Take the story of the wallet, the untrue story. So the newspaper headlines cry for war, and a Chinese man is found dead in an alley in Redding. There is no investigation into the suspicious circumstances surrounding the late appearance of his body. So we are forced to make presumptions: Is this because he was Chinese? His wallet contains the preamble to the Constitution—a symbol of citizenship and deep patriotism. How would this scene relate to our experiences today, at a time when thousands of people are being detained for questioning based on their race; when patriotism is made visible by the flying plastic flags attached to car windows? What does the preamble to the Constitution mean when it is tucked away in a handmade wallet along with personal photos and proof of one's legitimate citizenry, including a driver's license and a social security card? Can we take anything symbolic from this story, or do we need the tan-

gible evidence of this historic life? What would our lives leave the future? What assumptions do our stories carry?

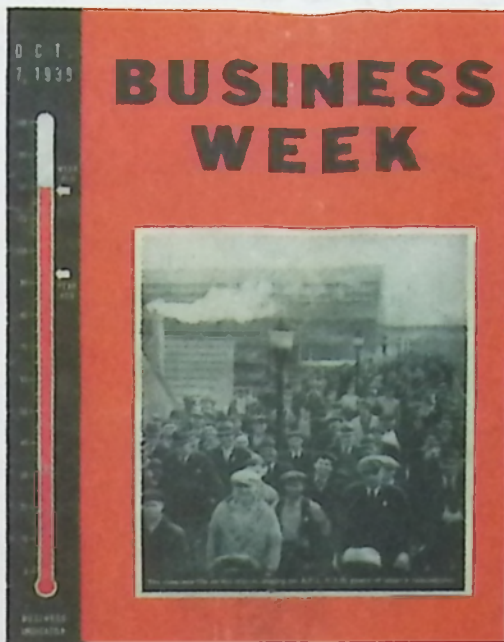
We claim to know the tales. We claim to know that in a short amount of time from the publication of those 1939 newspapers Japanese Americans will be rounded up and sent to live in camps like the one out by Tule Lake in the state of Jefferson. We cringe, postwar, at the anti-Asian propaganda. We will remember that we entered the war to fight evil, and that all those of the ethnicity we fought became seen as evil—even those who had pledged their loyalty to the US; those that lived here, those who were born here.

We claim to know our history, to be affirmed in our experience of the stories, but we seek so hard to freeze those facts in time, and yet develop a confluence between our actions at an earlier time and our actions today—as if time is static, records immutable, and human beings lack any capacity for change. How does the body of one man in a theatre alley in Redding preclude all of this? Where does the discovery of his wallet leave us?

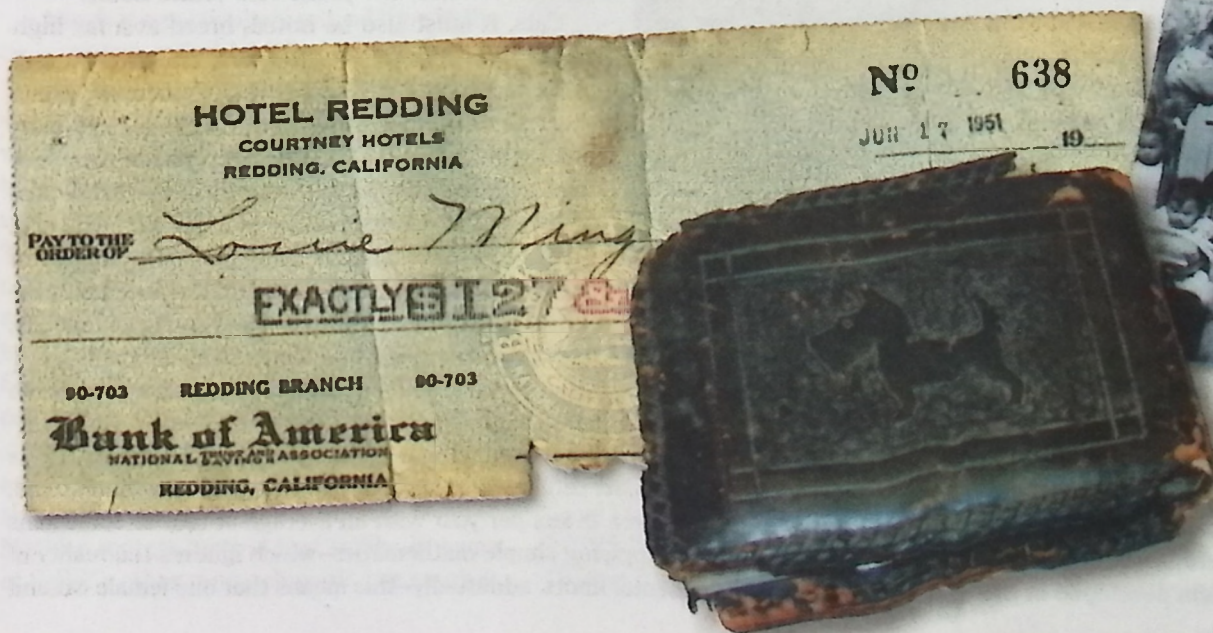
In George Orwell's *1984*, history is written and rewritten. Fear and intimidation cause citizens of Orwell's world to doubt their own intuition and experience in interpreting history in lieu of absolute lies. Two plus two equals five. War is peace. But it is the discovery of objects from the past that, even without context, offers some glimpse of continuity for the characters in Orwell's book. To let the artifacts of history tell their own story is, of course, another approach to examining the past, though it too is prone to deceit. Artifacts contain truth in the telling only in that we have no

pretences about the whole story. We begin as a blank slate where the truth is recognized as presumption, and we are freely allowed to apply the cultural perspectives from our own time as an overlay in the interpretation of an artifact's meaning. With artifacts we seek continuity through our own experiences. The story of the wallet is the same.

CONTINUED ON PAGE 17



Artifacts from the theater include Louie Ming's wallet and its contents (below and previous page), and a 1939 *Business Week* with union laborers marching on the cover (above).



Intentions of Mercy

Hard issues and high hopes amid a crisis of unwanted cats

By Eric Alan

Around and within human society, other societies exist. From insects to animals, other species strive for their place, their community. Some keep their wary distance from our strange mechanized places; others exist less separately but no less successfully on the land we call ours. And then there are the domesticated societies: communities of cats and dogs, first and foremost, which have evolved away from wildness as we have, and been partly welcomed into our tamed homes.

The welcome is only partial, though. A combination of animal instincts and human neglect has created what amounts to a shadow society of cats—feral cats and strays trying to eke out a living and having no easier time of it than the homeless campers under the nearest dirty bridge.

Like those other struggling stragglers, the painful existence of a swelling number of homeless cats is almost invisible; yet it's an urgent and pervasive problem in nearly every area. In at least one place locally, the issue has an unusual intensity of both trouble and hope: it's been claimed that Jackson County has the highest rate of stray cats per capita in the nation—an impossible statistic to accurately verify—yet the support level for dealing with the problem offers such a model of hope and success that it's drawn interest from numerous other communities, within and beyond the region. Whether or not you choose to see the proverbial glass as half empty or half full, it's clear what the glass contains: cats. Vast numbers of suffering, unwanted cats.

Why has such a severe problem developed in the Rogue Valley?



HUMAN NEGLECT
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OF CATS.

One factor is the same attractive climate that also draws retirees and tourists. "The environment here is particularly conducive to cats producing many times a year, and surviving," says Robert Casserly, volunteer program manager for Friends of the Animal Shelter (FOTAS). "The winter's relatively mild; the summer's not that deadly. There are a lot of woods, water, mice. The natural ecosystems that the feral cats integrate into and start destroying, are prime." And cats don't even need to come up with a down

payment to make the prime real estate home.

Cats, it must also be noted, breed at a far higher rate than retirees and tourists. And human neglect of the feline birth control issue is more prevalent than with, say, teenagers. This is an explosive combination. "It's people's irresponsibility, combined with the remarkable biology of the cat, which enables them to breed and be so prolific several times a year. That's the source of the problem," says Sally Mackler, director of Spay/Neuter Your Pet (SNYP). "It only takes one or two irresponsible people, and the rest of the void gets filled in by the kitties, just breeding." The irresponsibility of which she speaks is the failure to have a pet neutered: a pet which then produces a litter, each animal of which can soon produce a litter of its own.

The potentially exponential growth of the cat population is staggering. Cats can breed successfully as young as four months old, and have three litters per year with an average of four to six kittens per litter. Applying simple mathematics—which ignores the reality of environmental limits, admittedly—this means that one female cat and

her offspring can theoretically produce 420,000 cats in a mere seven years. Even in one year, according to FOTAS board president Julia Roupp, "If your kitty gets pregnant once... you could be looking at personally being responsible for 125 lives, right there. And that's conservative." If this was also true in the human world, parents might consider having their own children "fixed."

Of course, the difficulty of homeless cats' lives places a certain harsh limit on actual population numbers. "Their lives are short and no fun," Mackler notes. "There's disease, there are predators, cars, and people who just aren't cool to them and want them out of there." An issue of human perception also intrudes, as Casserly describes. "[Cats are] a unique species that can exist as a pet and a wild animal... they're in this gray area. People think they can exist in the wild, but they're not really equipped for that. They can survive—brutishly short lives—but they're not going to match up against a coyote, raccoon or bobcat." People's misguided perceptions of cats' supposed independence adds to this, leading ignorant owners to dump unwanted cats into hellish feral lives with a misguided intention of mercy. In fact, most animal activists see that action as the cruelest available option.

Better strategies begin with prevention. Spaying/neutering a pet is not an expensive or time-consuming proposition—especially in Jackson County, where SNYP has a variety of assistance programs available—and it helps to do more than prevent prolific batches of unwanted creatures. It also reduces fighting, spraying, disappearance from home, and other behaviors inappropriate within human boundaries. Perceived negatives of neutering are mostly urban myth; and the consequences of inaction are perilous, given cats' superb breeding skills.

March is a particularly critical time in the cycle, as the spring breeding season begins. "There is more blooming out there than the vegetation," says Mackler. "Even now [mid-winter] when things seem dormant, those kitties are in heat and looking for love." For that reason, SNYP has an annual March "Prevent a Litter" program, which offers low-cost spaying and neutering for all comers, via redeemable certificates available at local shelters, pet stores and other locations. Also, SNYP—with the assistance of the veterinary community and other volunteers—has several feral cat neutering clinics each year, in assembly line fashion. "Usually we can do about one hundred kitties in half a day," Mackler reports, noting that unlike in some of SNYP's other outreach work, the result is

immediately tangible. "You can actually see the finished product right in front of you. You know that you have saved thousands and thousands of lives, just from neutering those hundred cats." The feral cat clinics are also free from some of the human tangles of programs for pets, such as financially stable owners trying to save a buck by using the low-income assistance program.

Once feral cats are neutered, the next animal control step is one that might not seem obvious: to put the feral cats back out into the territories from which they came. This is because even a neutered cat is still territorial, and will prevent other unneutered cats from filling that void. Mackler notes, "The vacuum effect is a big concern, because once you start killing the animals, and using that as a control method, you're locked into a vicious cycle of continually doing that. Because if there's a niche for a cat, they will find it."

The problem is of such magnitude in Jackson County that even heroic volunteer efforts have barely begun to shrink it. The county shelter has an exceptional rate of placement for adoptable cats; but most ferals brought in are not suitable for adoption. Almost 2,000 cats (including 1,500 ferals) were euthanized at

the shelter in 2002; and even that barely begins to measure the scope of the problem. "That's a drop in the bucket," Casserly says. "Those are just the ones that people caught and brought to us." The problem has big-city magnitude in an area of small-town resources, at a time when economic hardship means even those resources are dwindling.

Animal welfare already only comprises one percent of available grant money, nationally; and it often gets euthanized itself before human programs. "When programs go to get cut, is it going to be child care for moms who don't have any money, or is it going to be the animal shelter?" Casserly asks and answers. "Easy call for any politician. And there's a logic to it." But it results in the need to raise both money and awareness in any way possible. "We do everything from washing dirty dogs at the food co-op to grant proposals, direct mail, penny jars—you see the SNYP jars everywhere—anything we can get. Any good idea that's efficient." A proposal for spay/neuter benefit license plates is before the Oregon legislature, for example, but its fate is uncertain in a time when other pressing issues abound.

Volunteer labor is essential. With FOTAS, Roupp says, "We need a whole fleet of volunteers, because we have them do everything from walking dogs to taking animals to adoption." Casserly is charged with finding those volunteers in places

CONTINUED ON PAGE 13



Not all of the homeless are human (previous page and above).

ROGUE VALLEY ANIMAL WELFARE AGENCIES

Jackson County Animal Care & Control

5595 S. Pacific Highway
Phoenix, OR 97535
(541)774-6654
www.co.jackson.or.us

Friends of the Animal Shelter (FOTAS)

PO Box 3412
Ashland OR 97520
(541)774-6646
www.fotas.org

Southern Oregon Humane Society

2910 Table Rock Road
Medford OR 97501
(541)779-3215
www.southernoregonhumane.org

Committed Alliance to Strays (CATS)

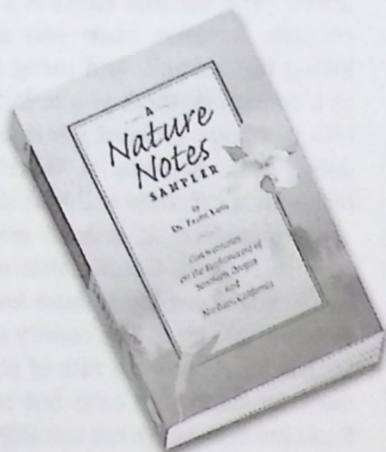
104 N. Ross Lane
PO Box 56, Medford, OR 97501
(541)779-2916
www.kittensandcats.org

Spay/Neuter Your Pet (SNYP)

PO Box 477
Medford OR 97501
(541)858-3325
www.spayneuter.com

A Nature Notes

S A M P L E R



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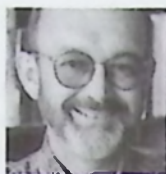
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NATURE NOTES

Frank Lang

Trinity Church Bugs

Some churches have church mice. The little white church on North Second Street in Ashland has church bugs instead; or at least, in addition. The bugs come and go, but are mostly around in the fall, like parish members returning after summer vacation. They leave for the winter only to reappear in the spring again, like Shakespeare tourists. These bugs are true bugs, hemipterans, insects with piercing, sucking mouths and wings divided into two parts. True bugs you might know include stinkbugs, assassin bugs, bed bugs, and water boatmen and women. Some of these bugs are not very nice. They may smell, or bite, or both, carry disease or not.

The true bugs of Trinity, like most members of the parish, are not totally mean or nasty. They are box elder bugs, and their ancestors have probably been a part of the Trinity parish family longer than any human members of the parish. A close look reveals that the adult insects are always dressed for church in snappy brown or black suits with orange or red piping. The wingless youngsters are bright red; the youth group red with black markings.

In the spring and fall they appear, in not too frightening numbers, inside and outside the church. They don't damage buildings, furnishing, clothing, or food. They can spot walls and curtains with poop and will leave a stain if crushed. They don't bite, unless totally provoked, they don't spread disease or pestilence, and they don't stink, unless thoughtlessly squashed. Stink bugs smell on general principle. Box elder bugs can be a source of entertainment, however, as they crawl at their deliberate pace up the collar toward the hairline of an unsuspecting human worshiper.

Box elder bugs overwinter in crannies, cracks and crevices of old buildings. The church on North Second Street is old, with all the prerequisites—a box elder bug haven. Right outside the church are maple trees, which must make the place a box elder bug heaven. A warm dry building in which to spend the winter, with maple trees near by for

outdoor sex and food: what more could a box elder bug ask?

They do not reproduce indoors, so there is no possibility of an inside infestation. In the spring they leave their winter hideaway and head for nearby maple trees to lay their eggs and eat by sucking juices from the maple leaves, flowers and fruits. Box elders, as some of you might know, are in the maple genus *Acer*. Since there are no box elder trees around, the Trinity church bugs live on the fine big maple trees just outside the church front door. During the summer the eggs hatch, the larvae feed and develop into adults, one generation or perhaps two per summer only.

To tell the truth, I am not certain where the fun part of sex occurs. I have never caught them *in flagrante delicto*, in the church. Perhaps that is how they wile away the winter hours in the privacy of their crannies, cracks, and crevices.

What to do about these objects of creation presents a problem. There are no good solutions to the presence of the bugs in church. Insecticides could be used on the trees outside, but are marginally effective at best. Replacing large happy, maple trees along the street with another species would cause an enormous fuss almost anywhere, but especially in Ashland.

Sealing up cracks and crannies, and making sure the screens all fit, might work, at least for a while. That would cut down on heating costs.

What would I do? I'd leave them alone and use them for their entertainment value. It would seem a shame to excommunicate a parish family of such tenure. Think of what St. Francis might have done. Hew, eee, what's that smell?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

MERCY *From p. 11*

ranging from schools to retirement centers to the *Medford Mail Tribune's* letters to the editor column—the latter so frequently used that he was recently asked to shift focus. “They cut me off,” he smiles. “I’m switching to other aspects of volunteerism for awhile.”

SNYP, while needing fewer volunteers than FOTAS in its referral and education role, also has a harder time raising funds. “We don’t have the cute little fuzzy critters,” notes Mackler. “People don’t automatically think SNYP when they want to donate to a cause.” In most nonprofit sectors, individual donations have shrunk to a crisis level, post 9/11. But for SNYP, this has been countered by more sophisticated fundraising efforts, so that support remains strong—even if only at a small fraction of the level it would take to truly bring the problem under control.

Doing a lot with a little seems a Jackson County specialty, at least with this issue. Compared to other counties regionally, “We’re an island of hope,” Casserly says emphatically. “The Jackson County Animal Shelter is broke, but they’re doing

an incredible job with what they do have.” He points to their exceptional adoption rates, the new “Neuter Before Adoption” program and other aspects of success unique to this region. He believes that in 2003, the shelter will reach the point of no more adoptable cats being euthanized; a point already reached with dogs.

Oddly, it’s dog licenses which are the main source of financial assistance for shelter cats, he says. “If it wasn’t for people buying those little metal tags to put on their dogs, none of this would exist. The shelter would be putting to sleep all the adoptable dogs, all the adoptable cats. They wouldn’t even take cats in.”


On the fringes of the human world in many towns here, that’s exactly the case. The unwanted cats, caught in their halfway lives between wilderness and domestication, continue to live painful lives, unseen or ignored in the shadow of the traffic. Driven by the primacy of their urges, they proliferate in suffering. Someday, with enough education and animal control efforts, the problem may be contained enough for volunteers to turn their efforts toward the issue of six billion humans and climbing, some going feral too. IM

FEEDBACK

Letter to the Editor

I found the “Cooling It” cover story in the recent [January 2003] *Jefferson Monthly* informative regarding the complex issues surrounding forest fire fuels management. What I didn’t find was any reference to the alternative of financing mechanical thinning operations with the proceeds from selling chipped biomass as fuel for alternative energy producers. I work in Redding California at Turtle Bay Exploration Park. Our volunteer interpreters had the opportunity to explore a private thinning operation which reduced fire fuels, produced wood chips, and sold those chips as fuel to Burney Forest Power. The co-generation plant in Burney impressed us as a highly efficient, low emissions operation. They produce steam to run electric generators. Imagine how much heat is released into the atmosphere during a wildfire. Why not capture that energy before a catastrophic wildfire devastates the forest ecosystem? One semi-trailer full of chips produces 12,000 to 15,000 kilowatts, which can provide 12 to 15 households with electricity for a month! The sale of that electricity can pay for the fire fuels reduction in our forests and provide an alternative renewable fuel resource. I believe that we humans can steward our forests well. I find the idea of warming our homes with a forest fire a compelling one.

Lori Salles
Docent Coordinator/Educator
Turtle Bay Exploration Park
Redding, CA



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PRESENTS

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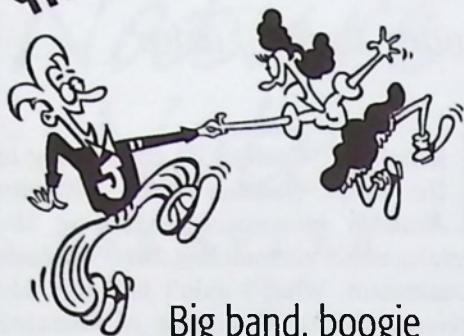
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INSIDE THE BOX

Scott Dewing

Escaping the Technology Time Trap

You can save someone who is drowning, save money for a rainy day, or save your soul from eternal hellfire should you believe in such things. But there's one thing you cannot save no matter who you are or what you believe in: *time*. Time cannot be saved and spent later. It is, as T.S. Eliot referred to it, "unredeemable":

*Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.*

If people lived forever we'd no longer have a need for clocks or calendars. Time is important to us because we are finite beings. This may explain our obsession with saving time. Maybe we believe that by saving time we're somehow saving ourselves from a death whose time we know is ultimately coming.

*Time goes, you say? Ah, no!
Alas, Time stays, we go.*

That was from "The Paradox of Time" by a poet named Henry Austin Dobson whose own time came and went between 1840 and 1921.

My own fascination with time seems to coincide with the fact that it is quickly becoming a dwindling resource in my life. As I've become more and more pressed for time, I've found the need to take the time to slow down, take a deep breath and think seriously about time. This is what led me to reflecting on the concept of "saving time," which turns out to be a bunch of hooey. And yet, when I reflect upon my daily life (especially my work life) I seem to be operating under the assumption that this hooey is true.

The myth of saving time really struggles to achieve the status of truth when it comes to technology. Every new technological advance promises to make us work smarter and faster; to save time. (It is worth noting

that some recent technological advances, such as those in cryogenics, are even promising to save us from death itself.) It has been my experience that technology can often have the opposite effect. With the right mixture of poor planning and terrible training, technology can efficiently make people work dumber and slower. I'm sure many of us have witnessed this axiom in all of its Dilbertesque horror in the business world.

For certain, technology is no panacea. And yet, when it comes to "saving time," our society has taken the technology bait-hook, line and sinker. At first, I tried to talk myself out of believing this was the case. I started by taking stock of the arsenal of technology in my own life: a PDA, a cell phone, a pager, a laptop, email, instant messaging, the Internet, a car, a microwave, a washer/dryer, a dishwasher. All of this technology is designed to make my life more efficient and *save me time*. So why is it then that I feel I have less and less time?

I asked my friend Criss what he thought about all of this technology and time stuff. "We've been given time alright," he responded to me in an email. "Time spent waiting for our computers to boot, time on our cell phones—in short, empty time spent at the beck and call of technology." A computer programmer and business owner, Criss spends the majority of his time working on his computer and talking on his cell phone, which probably had something to do with the sarcasm lurking about in his response. The part about being at "the beck and call of technology" got me thinking, though.

Technology permeates (some might argue "saturates") every facet of life. In his book *Future Shock*, Alvin Toffler referred to technology as the "growling engine of change." Written in 1970, Toffler's book about the future may seem a bit dated to those of us who are living in that future. "Recently, the computer has touched off a storm of fresh ideas about man as an interacting part of large

er systems," Toffler wrote. "Virtually every intellectual discipline...has been hit by a wave of imaginative hypotheses triggered by the invention of the computer—and its full impact has not yet struck. And so the innovative cycle, feeding on itself, speeds up."

Some thirty years later, I immediately identify with the concepts of technology feeding on itself and the pace of life speeding up. I feel as though Toffler's predicted impact has struck and continues to strike us hard upside our collective head. I'm sure that at some point in history, the genuine thrust behind technological advances was to automate some mundane and time-consuming task—such as scrubbing laundry on a washboard or hauling water from a well—so that there would be more time for just relaxing and spending time with friends and family. I don't think that is the case anymore. It seems the more technology we create and have at our disposal, the greater the sense of obligation to pack more and more into our day, which in terms of "saving time" makes it a zero-sum game. Unless we make conscious decisions about the *quality* of our time as well as the quantity, we tend to use every minute technology has, for lack of a better word, "saved" for us by trying to squeeze just one more task into our day as if that alone were the final and only measure of our success.

Some days, I can't help but have this image of myself as a mindless hamster going faster and faster on the treadmill wheel of life with technology being the grease that just makes that wheel turn faster. I have this sneaking suspicion that I am not alone in this feeling. As I grow older and time, like any dwindling resource, becomes more and more precious to me, I find that I'm becoming increasingly less interested in chasing after the specter of *saving time* and more interested in consciously *slowing down* and saving myself on a regular basis from the technology driven time trap—the one in which we hurry so fast that we show up early for our own funerals.

III

Scott Dewing is a technology consultant, business owner and writer. He is a consultant and partner with Digerati Group, a technology consulting and network services firm, and the managing partner of Rogue Data Vault, an application service provider, Web hosting and secure data storage company. You can email him comments regarding this column at insidethebox@roguedatavault.net.

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Michael Feldman's

Whad'Ya Know?

All the News that Isn't

The Pentagon says a major benefit of the Total Information Awareness program which tracks every American is that matchmaking will be enabled.

Meanwhile, on the comeback trail, Trent Lott is named employee of the month at the Church's Chicken in Pascagoula, Mississippi.

The supposed cloned baby turns out to have been whittled from the parent's wooden leg. It looks like there is no baby, but they have cloned the pumpkin patch.

Militants arrested in London discover what generations of Americans already knew: castor oil is a terror weapon.

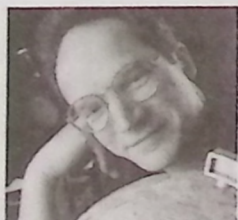
The loosening of regulations leads to new "Dolphin Enriched" tuna labels.

A study finds that at three dollars a pack smokers start to bum 'em.

Doctors confirm that drinking is for medicinal purposes; drunks feel vindicated.

And Pete Townshend, drawing upon his stage act, to smash computers after use.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**

ON THE SCENE

Kimberly Jones

Booking Guests

It's a typical morning at NPR headquarters in Washington, DC. The newsrooms are abuzz with reporters and staffers rushing around, gathering and preparing the news of the day. Andrea Hsu, editorial assistant for *All Things Considered*, is no exception.

A Nebraska farming town has just been infested with grasshoppers and it's Hsu's job to locate a farmer who's been affected by this problem. She needs to find someone who is knowledgeable about what is going on, articulate enough to speak by telephone to listeners across America, and ready to go on the air within the hour.

Hsu quickly decides to start with an online search of the town's local papers, followed by a scan of all related articles in hopes of finding the name of someone quoted. She finds what she's looking for and after a few more phone calls, she has the phone number of a local farmer who, as it turns out, is unwilling to speak on the air.

No problem. The ever-resourceful Hsu decides to call a local feed store and to ask the clerk for the phone number of another farmer. This farmer, however, doesn't live in the part of town where the infestation is really bad, but he can refer her to someone who does.

Hsu will continue in this manner, trying to track down a farmer who can speak on the show, until she either finds someone who fits the bill, or has to bag the idea of a live interview in favor of some feasible alternative. She may go through this same process several more times during the day for various other stories.

Down the hall, Hsu's counterpart at *Morning Edition*, Ari Shapiro, can relate. Trying to book guests for NPR's newsmagazines isn't always an easy task. Once, Shapiro had booked a political official for an early morning interview. Five minutes before the scheduled interview, a phone call to the official revealed that there had been a breakdown in communications and he had no idea he was to be interviewed.

Shapiro found himself scouring his extensive database of contacts for another political official who could take this man's place, and he was turned down by all of them. He was able to book a knowledgeable newspaper reporter who could discuss the topic. Shapiro thus saved the show's segment, but the situation is another example of the challenges he faces on a regular basis. "Politicians," says Shapiro, "are by far the hardest guests to book, especially in times of controversy."

Hsu agrees, and adds that celebrities are also difficult to book, a frustrating truth as booking a celebrity often requires a tiresome cycle of calling, getting the run-around and calling back, all of which still usually results in no interview.

Not all guest bookings of *All Things Considered* and *Morning Edition* involve frantic research and frenzied last minute phone calls, and not everyone declines. According to Hsu, many people are happy to get called at 11 a.m. to be on the show, drive half an hour or more to the nearest studio, and be ready to go on the air by 2 or 3 o'clock.

Apparently more than a few people don't mind doing this because the majority of guests on *All Things Considered* aren't contacted until a few hours before the show goes on, which is the soonest the show's staff can know what news they'll be presenting that day. "Some people are so excited to be on NPR," says Hsu. "It balances the frustration of getting turned down."

When asked how someone might increase their chances of being a guest on a newsmagazine from NPR News, Shapiro and Hsu offered a few tips:

- Write a book: More specifically, write a really good book. *All Things Considered* alone receives 75-100 pre-published books a week, and few of these result in interviews with the author.
- Become a recognized expert: It's not enough to just know all there is to know about a certain topic—you also have to be

relatively easy to find. Join an organization related to your subject of expertise or teach a course at a university. These are two places where staff frequently start their searches for experts.

- Be close to the subject: When news breaks, the closer you are to where the action is, the more likely you'll be asked to give an eyewitness account.

- Be interviewed by others first: If you've been interviewed for a news story in the past, your contact information is kept in a database. NPR staffers share the same database of contacts and often ask each other for referrals. Sharing contact information with member stations, publications, and other news organizations around the country is also common.

- Be part of a past presidential administration: People from past administrations are frequently called upon to deliver political commentary, especially in times of war.

- Be a good talker: Once you know everything there is to know about the topic being discussed, you must then be able to impart that knowledge in a clear, concise voice without putting listeners to sleep. ■

ALMANAC

From p. 5

The students at Webster Thailand represent the elite of the developing world, the future leaders and role models who will be steering their nations towards a positive and all-inclusive development process. This process will succeed when the explicit and implicit barriers to equal participation have been identified and eradicated. At Webster Thailand, I know I'm playing a small role in this evolution.

Although there are plenty of dragons I could be slaying in southern Oregon, this particular challenge needs me. And I'm confident that, whatever the short-term investment in emotional and psychic energy, the long-term payoffs will be significant. ■

A Rogue Valley resident for 18 years, Susan Landfield has worked in health care and international development. She is currently teaching in Thailand.

TIME CAPSULE *From p. 9*

We humans respond to story. It is in our chromosomal makeup. Our earliest ancestors spoke in parable and symbol. Every parable once began as a sort of truth. But it is dangerous to assume a literal application for each "fact" we receive, to try and make the parable a true story again. The lessons remain a constant, regardless of interrupted tellings, and it is the lessons we must seek in any fiction, even our own history. From there we may proceed, educated by the past, eager to interpret but remembering that the greater truths are eternal and universal. In this way we may accomplish our paradoxical union with the past by letting the past speak to us in ways that transcend logic and fact: in beauty, in myth, in emotion, with our senses and within our universal language of human experience.

Here, then, is the story of the artifacts, the tale of a wallet belonging to a man named Louie Shew Ming.

In July of last year a work crew at the Cascade Theatre removed an old oil boiler to find two 1939 *San Francisco Examiner* newspapers, a 1939 *Business Week*, and a wallet. The October 12 newspaper headlines are recognizable, appearing not unlike newspapers today: "Gambling Ship Battle Moving to High Court," "City to Observe Horse Day," "Traffic Problems Convention Topic." The preceding paper, dated October 11, is a war extra. Headlines scream: "Finns Flee Capital as Russ Drive Nears," "Lewis Backs Roosevelt on US Neutrality," "No Peace by Force, Daladier Tells Hitler," "Nazis Ready to Fight On, Hitler Says. Germany Will Never Capitulate." The *Business Week* contains an article entitled "Business Stands Against War."

The wallet is hand made, crumbling at the edges. The initials on the cover read JML, and on the back there appears not a dragon, but an embossed dog. JML does not correspond to the official documentation inside. On the Social Security card, dated 12-20-30, the name reads Louie Shew Ming. This name also appears on the dri-



The boiler room of the Cascade Theatre, where the accidental time capsule rested.

ver's license, which lists his race as Chinese, and contains his birthday, December 13, 1922, his height, 5'11", weight, 125 lbs., eye color brown, hair color black, his marriage status (unmarried) and his thumbprint. The honorable discharge card indicates that Private Louie S. Ming was granted an honorable discharge from the Army of the United States on April 22, 1944. The Preamble to the Constitution is on the back of an American Legion membership card, dated 1945. The paycheck, in the amount of \$127.17 was made out to Louie Ming from the Hotel Redding on a Bank of America check. On his contact information sheet, a careful hand has printed the name Jack Ming Louie (JML), with an address and telephone number in Stockton, and a contact name for Louie

Yoke in San Francisco. Then there are the pictures, one of a man alone, two of families with young children, one of a soldier in uniform, and one of a young woman.

There is a clipping that one of the researchers uncovered while trying to find Louie Ming, also known as Jack Ming Louie. He did die in an alley, in exactly the circumstances described before, no foul play indicated, \$18.50 cash in his pockets. But Jack Ming Louie died in an alley called Trenton Place in little Chinatown, San Francisco. The clipping is dated 1954, three years after he lost his wallet with his personal documents and paycheck. The cause of death was presumed to be natural, and only the coroner thought it strange that someone who died at ten p.m. should not be found during regular patrols until 4 a.m. Jack Ming Louie was 31 years old. The paper listed his name as Louie Chew Ming.

I leave it to you to decide how this relic of the past speaks, what the contents of one small piece of a dead man's life offer your own. If anything, I believe they reveal that no life is small, no death insignificant. All are permanent, precious, and part of the great human story our descendants will call history. ■



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLMF

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

National Public Radio news magazines are a crucial part of the service JPR provides each day. Therefore this month we feature *Morning Edition*, *Weekend Edition* and *All Things Considered*. Beginning each weekday morning at 5 a.m., host Bob Edwards and a cast of NPR reporters and contributors present multi-faceted stories and commentary meant to inform, challenge, and occasionally even amuse. Saturday and Sunday mornings at 6 a.m., the two-hour newsmagazine *Weekend Edition* covers hard news, a wide variety of newsmakers, and cultural stories with care, accuracy, and a wink of humor, courtesy of hosts Scott Simon and Liane Hansen. For two hours every weekday (3-5 p.m. on Rhythm & 4-6 p.m. on Classics) *All Things Considered* hosts Robert Siegel, Michelle Norris and Melissa Block presents an insightful mix of news, interviews, commentaries, and special features, along with reviews of current happenings in the arts, books, film, and theater. Listeners can also tune in to *Weekend All Things Considered* on Saturdays and Sundays with host Steve Inskeep for an hour of NPR News and unique features.

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC
KMJC / KPMO

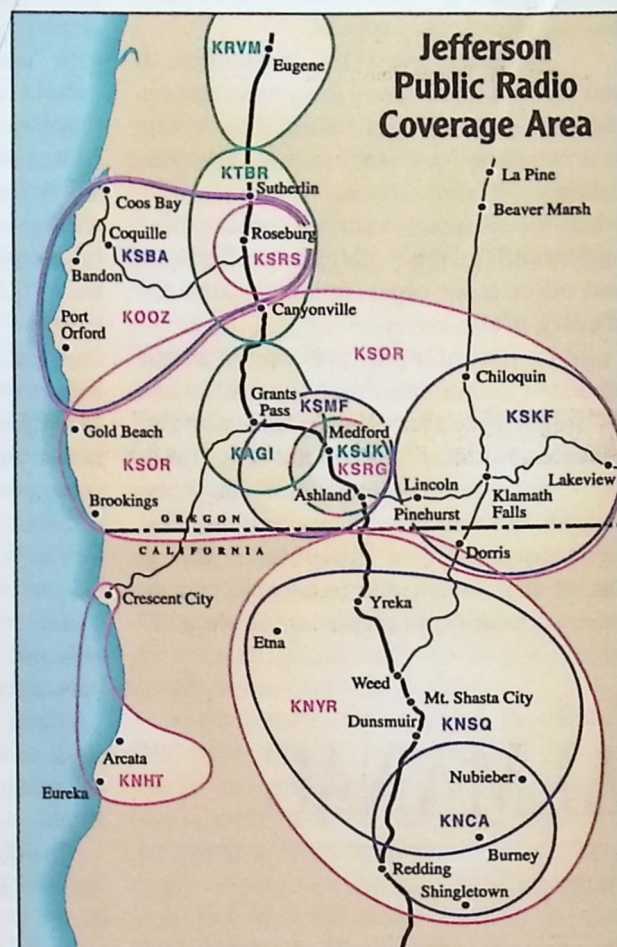
Now heard on seven stations across southern Oregon & northern California (see facing page), the News & Information Service features a staple of each morning's broadcast day: *The Jefferson Exchange*. The *Exchange*, hosted by Jeff Golden, is a lively two-hour interactive program devoted to issues facing the State of Jefferson. Driven by listeners and newsmakers alike, the program maintains a fresh sound Monday through Friday. In the first hour callers are encouraged to weigh in on a wide range of topics such as art, politics, culture and the news of the day. Hour two is devoted to conversations with invited guests. Recent programs have included blues musician Guy Davis, actor/activist Dennis Weaver, and scientist/author Mary O'Brien. Without shying away from spirited debate or controversial issues, Jeff Golden engages guests and listeners civilly and encourages all to do more than just 'talk'. Hear the Jefferson Exchange from 8 a.m. to 10 a.m. each weekday. The program is rebroadcast each evening from 8 to 10 p.m. To call-in during the program use (541) 552-6782 in the Medford/Ashland area and toll free 1-800-838-3760 anywhere else. For a list of upcoming guests visit the Jefferson Exchange Web site at www.jeffnet.org/exchange

Program Note: *Rewind*, the comedic look at the news of the week, will end production on March 31. Currently the program is scheduled at 5 p.m. Saturdays and repeated Sundays at 3 p.m.

Volunteer Profile: Frances Oyung

Frances Oyung has volunteered at Jefferson Public Radio since somewhere around 1993. She was a board operator and engineered the *Jefferson Daily*, among other things, before settling into her current role as co-host of *The Folk Show* on Sunday evenings. She'll be leaving in May, however, for good reason: "I'm planning on staying busy with my second child, due in June."

Her reasons for volunteering reach back into her own childhood: "I got involved because I am a regular and enthusiastic listener of public radio, having grown up with several public and alternative radio stations in my area (KPFA, KFAT, KQED). It would be hard to find all the great music and information myself that is so readily available on the radio. While I may not be behind the mic much come summer, I will still be listening." Her steady presence has been appreciated by both listeners and staff, and she'll be missed.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM*
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KOOZ 94.1 FM
MYRTLE POINT

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	9:00am Millennium of Music
12:00pm	NPR News	10:30am	10:00am St. Paul Sunday
12:06pm	Siskiyou Music Hall		11:00am Siskiyou Music Hall
4:00pm	All Things Considered	2:00pm	2:00pm Indianapolis On the Air
		3:00pm	3:00pm Car Talk
		4:00pm	4:00pm All Things Considered
		5:00pm	5:00pm To the Best of Our Knowledge
		5:30pm	
		7:00pm	7:00pm State Farm Music Hall

* KSOR dial positions for translator communities listed on previous page

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/FT. JONES 89.1 FM

KNCA 89.7 FM
BURNBY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	9:00am Marian McPartland's Piano Jazz
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	10:00am Jazz Sunday
6:00pm	World Café		2:00pm Rollin' the Blues
8:00pm	Echoes	11:00am	3:00pm Le Show
10:00pm	Late Night Jazz with Bob Parlocha	12:00pm	4:00pm New Dimensions
		1:00pm	5:00pm All Things Considered
		3:00pm	6:00pm Folk Show
		4:00pm	9:00pm Thistle & Shamrock
		5:00pm	10:00pm Music from the Hearts of Space
		6:00pm	11:00pm Late Night Jazz with Bob Parlocha
		8:00pm	
		9:00pm	
		10:00pm	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	5:00am	BBC World Service
7:00am	Diane Rehm Show	8:00am	8:00am To the Best of Our Knowledge
8:00am	The Jefferson Exchange with Jeff Golden	9:00am	10:00am Studio 360
10:00am	Here and Now	10:00am	11:00am Sound Money
11:00am	Talk of the Nation	12:00pm	12:00pm Prairie Home Companion
1:00pm	To the Point	2:00pm	2:00pm This American Life
2:00pm	The World	3:00pm	3:00pm Rewind
3:00pm	Fresh Air with Terry Gross		
	KRVM EUGENE ONLY:	5:00pm	3:00pm Le Show
3:00pm	The Tavis Smiley Show	6:00pm	4:00pm Zorba Paster on Your Health
4:00pm	The Connection	7:00pm	5:00pm Healing Arts
		8:00pm	6:00pm What's on Your Mind?
		9:00pm	7:00pm The Parent's Journal
			8:00pm People's Pharmacy
			9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
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YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

ChevronTexaco Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates March birthday

First Concert

- Mar 3 M Lecocq: *Mam'zelle Angot*
 Mar 4 T Vivaldi*: Concerto for Two Mandolins
 Mar 5 W Villa-Lobos*: *Guia prática*
 Mar 6 T Orff: Excerpts from *Carmina Burana* for winds
 Mar 7 F Ravel*: *Three Poems of Stéphane Mallarmé*
 Mar 10 M Janáček: *On an Overgrown Path, Book II*
 Mar 11 T Mendelssohn: *The Fair Melusina*, Op. 32
 Mar 12 W Arne*: *Elegy on the Death of Mr Shenstone*
 Mar 13 T Blavet*: Concerto à 4 parties
 Mar 14 F Nielsen: Concerto for flute and orchestra
 Mar 17 M Kelly: Irish Suite for Strings
 Mar 18 T Rimsky-Korsakov*: Suite from *Le coq d'or*
 Mar 19 W Verhulst*: Overture in C minor
 Mar 20 T J. Strauss II: *Graduation Ball*
 Mar 21 F Bach*/Mahler: Suite for organ, harpsichord and orchestra
 Mar 24 M Roussel: Suite from *Bacchus and Ariadne*
 Mar 25 T Bartok*: *Romanian Folk Dances*
 Mar 26 W Wolf: *Penthesilea*
 Mar 27 T Gershwin/Grofé*: Concerto in F
 Mar 28 F Roman: *Drottingholmsmusiquien*

Siskiyou Music Hall

- Mar 3 M trad. Spanish: Dances arr. Carlos Montoya
 Mar 4 T Vivaldi*: Violin Concertos, Op. 8
 Mar 5 W Tchaikovsky: *Francesca Da Rimini*, Op. 32
 Mar 6 T Lindblad Symphony #1 in C, Op. 19
 Mar 7 F Ravel*: Piano Trio in A
 Mar 10 M Sarasate*: *Spanish Dances*, Op. 21
 Mar 11 T Mahler: Symphony #1 in D, "Titan"
 Mar 12 W Reicha: Symphony in F
 Mar 13 T Brahms: Sonata No. 1 in E♭
 Mar 14 F Telemann*: Suite in A♭
 Mar 17 M Dvorák: Symphony No. 7, Op. 70
 Mar 18 T Rimsky-Korsakov*: *Scheherazade*
 Mar 19 W Sperger*: Symphony in F
 Mar 20 T Borodin: *Prince Igor*
 Mar 21 F J.S. Bach*: *A Musical Offering*
 Mar 24 M Massenet: *Manon*, Act I
 Mar 25 T Bartok*: *The Miraculous Mandarin*
 Mar 26 W Reicha: Symphony in F
 Mar 27 T Grofé*: *Grand Canyon Suite*
 Mar 28 F Walton*: Piano Quartet
 Mar 31 M Haydn*: Cello Concerto in D

HIGHLIGHTS**The ChevronTexaco Metropolitan Opera**

- March 1 • Turandot** by Giacomo Puccini
 Conducted by: Marco Armiliato
 Cast: Adrienne Dugger, Norah Amsellem, Richard Margison, Robert Lloyd
- March 8 • La Bohème** by Giacomo Puccini
 Conducted by: Marcello Viotti
 Cast: Elena Kelessidi, Ainhwa Arteta, Ramón Vargas, Vassily Gerello, Earle Patriarco, Richard Bernstein, Paul Plishka
- March 15 • La Traviata** by Giuseppe Verdi
 Conducted by: Bertrand de Billy
 Cast: Ruth Ann Swenson, Frank Lopardo, Lado Ataneli
- March 22 • Otello** by Giuseppe Verdi
 Conducted by: Valery Gergiev
 Cast: Barbara Frittoli, Vladimir Galouzine, Nikolai Putilin
- March 29 • Faust** by Charles Gounod
 Conducted by: Bertrand de Billy
 Cast: Angela Gheorghiu, Katarina Karnéus, Roberto Alagna, Dwayne Croft, James Morris

Saint Paul Sunday

- March 2 • Anonymous 4**
 All selections by Francesco Landini (1325-1397)
 Echo la primavera, Angelica bilita, Che chos' è quest'amor, Nella partita, Non ara ma' pieta, Nella mia vita, Ochi dolenti mie, Muort' oramai, La bionda trecca, Cara mie donna, Gran piant' agli occhi
- March 9 • The FOG Trio**
 Franz Schubert: Piano Trio No. 2 in E-flat major, Opus 100 (posthumous); -I. Allegro
 Antonín Dvorák, Piano Trio No. 3 in f minor, Opus 65; -III. Poco Adagio; -IV. Finale
 Franz Joseph Haydn: Trio in C major, Hob. XV: 27; -III. Finale
- March 16 • Miami String Quartet; Nokuthula Ngwenyama, viola**
 Alberto Ginastera: Quartet No. 1, Op. 20; -IV. Allegro moderato; -V. Adagio
 Wolfgang Amadeus Mozart: Quartet No. 1, K. 157; -III. Adagio

String Quintet in B flat major, KV 174; -I. Allegro moderato; -II. Adagio
 Antonín Dvorák: Quintet in E flat major, Op. 97; -III. Larghetto; -IV. Finale; Allegro giusto

March 23 • Jeffrey Khaner, flute; Linda Mark, piano
 (Program to be announced)

March 30 • Andrew Manze, Baroque violin; Richard Egarr, harpsichord
 George Frederic Handel: Sonata in A major, Opus 1, No. 3
 J. S. Bach, arr. Manze: Toccata and Fugue in d minor (transp. to a minor)
 Giovanni Antonio Pandolfi: Op. 3, No. 1, "La Stella"
 Giovanni Antonio Pandolfi: Op. 3, No. 6, "La Sabbatina"
 Arcangelo Corelli: Op. 5, No. 12, "La Follia"

From the Top

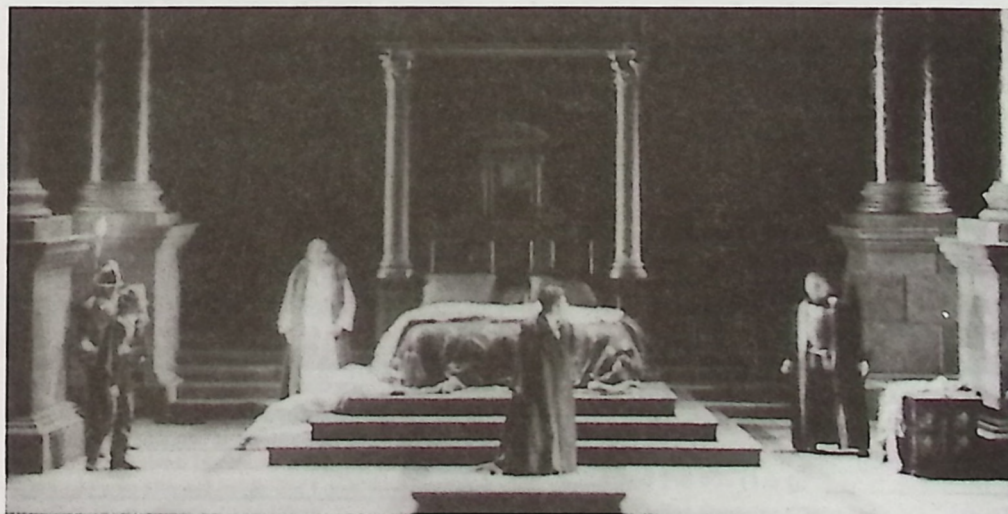
March 1 • From the Top comes from its home at New England Conservatory's Jordan Hall with a show that reunites a duo who met at summer camp, and presents a trio of nuts from Chicago.

March 8 • An energetic string quartet of all ninth graders from Pennsylvania performs music from Dvorak's *American Quartet*. We'll meet an enormously expressive 15-year-old pianist and hear her nuanced performance of Chopin, and we'll find out whether it's possible to teach a teenage opera buff how to "talk football."

March 15 • What may be the first ever bagpipe performance at New England Conservatory's Jordan Hall, along with other outstanding performances by young soloists from all over the country.

March 22 • From Dallas, Texas, we'll hear a truly subtle performance of Saint Saens' Sonata for Clarinet and Piano performed by a particularly sensitive 16-year-old clarinetist. We'll meet an excellent teenage wind ensemble local to Dallas, and we'll see whether we can enter a young pianist into *The Guinness Book of World Records*.

March 29 • From the heart of the Appalachian Mountains—the Paramount Theater in Bristol, TN—this program will feature young performers from the southeast, including a unique ensemble playing music that combines both Scottish and Appalachian influences.



The tragic final scene of Giuseppe Verdi's *Otello*, on the ChevronTexaco Metropolitan Opera, March 22.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	KSKF 90.9 FM KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	KNCA 89.7 FM BURNLEY/REDDING	KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM
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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

March 2 • Dave Douglas

Dave Douglas has recently taken the jazz world by storm, after years of calculated work and record releases during the '90s. A composer, trumpeter, and super improviser, Douglas has a style that transcends the boundaries of traditional jazz. Named "Artist of the Year" for 2000 by *JazzTimes* magazine, his recent release is a tribute to jazz legend Mary Lou Williams. Douglas and McPartland show their mutual love of Williams' music as they open the program with "Cloudy." Bassist James Genus joins them in another Williams tune, "Scratchin' in The Gravel."

March 9 • Benny Green

Benny Green is an inventive and exciting pianist with a hard-swinging style. He grew up in Northern California, but was drawn to New York by the sound of the East Coast musicians. In New York, he met his hero, the legendary Oscar Peterson, who named Green as his jazz protégé in 1993. Since that impressive start, he has been pleasing crowds with fiery and fast octave runs, often in the style of his hero. Green tears up the piano on "Billie's Bounce" and swings with host McPartland on "Body and Soul."

March 16 • Nina Sheldon

Piano Jazz kicks off its celebration of Women's History Month with singer/pianist Nina Sheldon. It's been said that Sheldon "plays like a demon and sings like a living doll." She's a veteran of the New

York City jazz scene, having played with her trio at The Knickerbocker, Sweet Basil, and Windows on the World. Her unique style led her to play with saxophonists such as Sonny Sitt, George Coleman and Jane Ira Bloom. Sheldon's reverence for classic pop standards from the American Songbook comes through as she sings "Oh You Crazy Moon," and then joins McPartland for a duet of "Doxy."

March 23 • Jim Cullum & Band in a Tribute to Jimmy McPartland

Famed bandleader Jim Cullum joins McPartland with his "Riverwalk" band for a special tribute to the music of Jimmy McPartland, who would have been 96 years old this March. Recorded before a live audience in San Antonio, Texas in 2001, Marian McPartland shares stories about her late husband, while Cullum and his band recreate the music of Chicago-era jazz with tunes such as "Jazz Me Blues" and "Sugar."

March 30 • Ellen Rowe

Pianist Ellen Rowe is a gifted composer and arranger for big bands and small groups. She has written music for the all-female band DIVA, the Village Vanguard Orchestra, the U.S. Navy Commodores, and the London Symphony Orchestra. Rowe's versatile writing style is polished and hard-swinging, and capable of moving through a variety of musical moods. She performs her own "Sylvan Way," which shows off her talent for ballad writing, and the closing tune will leave listeners "Swingin' 'Til the Girls Come Home."

New Dimensions

March 2 • Beyond Survival: Darwin's Lost Theory of Love with David Loye

March 9 • Seeing Through Evil with Matthew Fox

March 16 • Consciousness is Relationship with Richard Moss, M.D.

March 23 • Becoming Clear and Living Your Passions with Cathy Walker

March 30 • Living in the Heart of Gratitude with Brother David Steindl-Rast

The Thistle & Shamrock

March 2 • Pan Celtic

This week, we roam among the connected music of Wales, Ireland, Scotland, the Isle of Man, Brittany, and Galicia, with musicians from across these lands.

March 9 • Irish Ancestral Stories

Irish figures of myth, legend, and romance have their stories told this week through the music of Maire Breatnach (pron: Moya Branack), Anuna, and Maurice Lennon. "Brian Boru, the High King of Tara," is Lennon's musical portrait of the tenth century Irish hero who defended his country against the pillaging Vikings. Donal Lunny, Mairtin O'Connor, and vocalist Sean Keane are the twenty-first century Irish musical heroes who join Maurice Lennon for "Brian Boru."

March 16 • Liz Carroll

Chicago fiddler Liz Carroll has long been known as a master of Irish traditional music. An All-Ireland fiddle champion and National Heritage award winner, Liz was honored further when the Chicago Mayor's office named a day in honor of their city's talented native daughter. Also an accomplished composer, Carroll has written over two-hundred tunes, many of which have entered the traditional repertoire. In this program, Liz talks to Fiona about her musical experiences and her acclaimed solo album *Lost in the Loop*. We also hear from her latest release, *Lake Effect*.

March 23 • Brittany

Experience the unique qualities of music from

France's Celtic region, with some of Brittany's finest musicians: Patrick Molard, Annie Ebrel, Alan Stivell, Soig Siberil (pron: Swy See-ber-eel), Kornog, and Skolvan.

March 30 • Tony McManus

Our special guest this week is self-taught guitar wizard Tony McManus, considered to be one of the finest acoustic guitarists in the world. He has developed a solo guitar repertoire of startling originality, combining mesmerizing technique with a deep love of traditional music from the islands of his homeland and beyond.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

FRENCH ONION SOUP

(Makes 6 servings)

1 tbsp soft margarine
1 tbsp extra virgin olive oil
6 cups onions, thinly sliced
2 cups dry white wine
6 cups beef broth, low sodium
12 slices French bread baguettes, 1/2" thick
1/2 cup low-fat Swiss cheese, grated
sliced green onions for garnish

In heavy large pot, over medium heat, melt margarine with oil and add onions; cover and cook until lightly colored, stirring occasionally about 45 minutes. Add wine, and bring to boil, scraping up any browned bits; cook 5 minutes. Add stock, and bring to simmer. Simmer uncovered 1 1/2 hours.

Preheat broiler. On cookie sheet, place baguettes; sprinkle with cheese and broil until cheese melts. Ladle soup in bowls, top with baguettes, and sprinkle with green onions. Serve immediately.

Nutritional Analysis:

Calories 12% (250 cal)
Protein 17% (8.9 g)
Carbohydrate 8% (28 g)
Total Fat 8% (6.1 g)
Saturated Fat 6% (1.5 g)
Calories from Protein: 17%
Carbohydrate: 56% Fat: 27%

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm

The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Rewind

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

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5:30pm Monday-Friday

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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<http://www.parentsjournal.com/>

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<http://www.wcl.org>

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Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents: William Shakespeare's *Romeo and Juliet*, through Nov. 2nd; *Present Laughter* by Noel Coward, a sophisticated comedy about the colorful personalities of the theatrical world, thru Nov. 1st; and the world premiere of a new two-play cycle by David Edgar, *Daughters of the Revolution*, thru July 13th, and *Mothers Against*, thru June 27th. *Daughters* is a roller-coaster journey through the activism of the '60s and the pragmatism of the present. *Mothers Against* is an intimate family drama about the choice between values and victory. All shows at 8pm. Theater tours offered from 10-11:45 am, Tues-Sun. OSF is located at 15 S. Pioneer Street, Ashland. (541)482-4331

◆ The Oregon Cabaret Theatre presents the West Coast premiere of *The Last Five Years* thru March 10th. The musical uses insight, joy and sorrow to tell the story of a five-year relationship in song from beginning to marital break-up. *The Bachelors* takes the stage on March 21st-June 2nd. Two bachelors, living in "bachelor bliss" in Wisconsin, order out for pizza and meet a delivery girl they will never forget. Thurs-Mon., 8pm and Sun brunch matinee, 1pm at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ The Center Square Theatre presents A.A. Milne's *Winnie the Pooh*, thru Mar. 2. This clever adaptation of the adventures of the famous Pooh Bear and his pals from the Hundred Acre Wood will delight children of all ages. Southern Oregon University, Ashland. (541) 552-6348

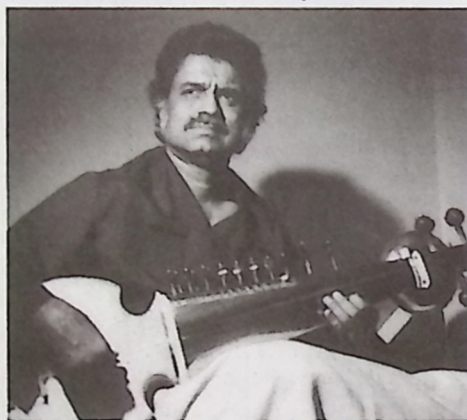
◆ The Center Stage Theater presents *The House of Blue Leaves*, an award-winning comical farce by acclaimed American playwright John Guare, thru Mar. 9. An aging, wannabe songwriter longs to leave his insane wife and elope to Hollywood with his social-climbing mistress. But his dreams are about to be put on a collision course with reality. Best American Play in '71. Southern Oregon University, Ashland. (541) 552-6348

◆ The Actor's Theatre presents *The Music Lesson*, an award-winning drama based upon the true story of Bosnian music teachers who escape Sarajevo and struggle to adapt to a very different life in Pittsburgh. Thru March 9th, Thurs-Sat at 8 pm., Sun. at 2 pm. \$14 general /\$12 seniors & students. Main & Talent Ave., Talent (541)535-5250 www.attalent.org

◆ Gary Krinsky sings, dances, jokes, and performs feats of balance to teach scientific principles to children in *Toying with Science*. On March 15th, at 3 pm. \$13 adults/\$10 children (12 and under). The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

Music

◆ The Old Siskiyou Barn will begin its Spring Season on March 8th by presenting Jessica Williams, jazz pianist and composer. Ms. Williams was a Guggenheim Fellow and has released over 30 award-winning CDs. Dave Brubeck called her "one of the greatest pianists I've ever heard." \$20, reservations required. (541) 488-3869 or jazzbookings@aol.com.



Sarod master Rajeev Taranath performs in Ashland March 22.

◆ Craterian Performances presents the Canadian Brass, performing music from Bach to the Beatles, and from Gabrieli to ragtime. On March 16th, 7 pm. \$32-38 adult/\$22-28. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ St. Clair Productions presents Holly Near and Cris Williamson together in concert on

Friday, March 14, 8 pm Singers, songwriters, producers, activists, teachers, Near and Williamson were pioneers of "Women's Music" in the 1970s, paving the way for today's strong women performers. \$22 in advance/\$25 at the door / \$13 for kids 5-17. On March 22nd, Indian sarod master Rajeev Taranath, disciple of Maestro Ali Akbar Khan, in concert, 8 pm. In 2000, Taranath received the Indian government's highest award in the arts, in recognition of outstanding achievement in the field of Hindustani instrumental music. At the Unitarian Center, 4th and C Streets, Ashland. \$15 in advance, \$17 at the door, \$8 for kids 5-17. Tickets at the Music Coop or by calling 541-535-3562. www.stclairerevents.com

◆ The Rogue Valley Symphony and organist Margaret Evans performing Wagner's *Overture to "Die Meistersinger,"* Saint-Saen's *"Organ Symphony,"* and Beethoven's *Symphony #5*. Locations: on March 7th, 8 pm at the SOU Recital Hall in Ashland; on March 8th at 8 pm at the Craterian Ginger Rogers Theater in Medford; and on March 9th at 3 pm at the GPHS Performing Arts Center in Grants Pass..

◆ Community Concert Association presents Proteus 7, an ensemble of brass, winds and percussion. Members of the ensemble have performed on Broadway, in recording studios, and in concert halls around the world. On March 14th, 7:30pm at North Medford H.S. Auditorium, Medford. (541) 734-4116

◆ Chamber Music Concerts presents the Altenberg Piano Trio performing Mozart's Trio in C-major, Schumann's Piano Trio #2 in F major, and Rachmaninov's Trio Elegiaque #2 in D minor. "...the Viennese ensemble boasts skill, balance and... packs rare power," *Dallas Morning News*. Mar. 8th, 8 pm, \$24-26 advance/\$10 door rush. Southern Oregon University Recital Hall, Ashland. (541) 552-6154 and www.sou.edu/cmc.

◆ Music at St. Mark's Concert Series presents Lydia McCauley and Ensemble performing *New Music from the Old World*, on March 1st, 8 pm. Singer, composer, pianist McCauley includes songs from the forests of medieval England, eighth century Galician Monasteries, Italian peasants, and the Scottish Highlands. Free and open to the public, a reception will follow. St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541) 858-8037

◆ The Jefferson Baroque Orchestra presents its Spring concert, *Baroque Music for the London Theater*, vocal and instrumental music for both

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Painted Violins, created to benefit the Rogue Valley Symphony and local youth music, on display at this month's RVS concerts.

the London operatic stage and the popular musical theater of the day, including songs from "The Beggars Opera" and "The Dragon of Wantley." Also included will be symphonies by William Boyce, Thomas Arne & Johann Christian Bach. On Sat. Mar. 29, 8pm, Newman United Methodist Church, 6th & B streets, Grants Pass, and Sun. Mar. 30, 3pm, Newman United Methodist Church, 175 N. Main, Ashland. \$16 general/\$12 students, available at Heart & Hands, Ashland; Piano Studio & Showcase, Medford; the Book Stop, Grants Pass; the Book Exchange, Cave Junction; at the door. (541) 592-2681

Dance

◆ Craterian Performances presents a variety of dance programs this month. On March 1st, the Canadian dance troupe Ballet Jorgen will perform its signature work, *Romeo and Juliet*, set to Prokofiev's score. 8 pm. \$22-28 adults, \$15-21 youth. On March 9th, the Suzee Grilley Dance Ensemble presents its repertoire of personal, evocative and universal choreography. 7 pm, tickets \$15. And on March 31st, Tango Buenos Aires arrives to show the drama and passion of the art of tango. 8 pm, \$22-28 adults, \$15-21 youth. The Craterian Giner Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

Exhibits

◆ The Schneider Museum of Art presents *Pressure Points*: contemporary prints from the Jordan Schnitzer collection. Mar. 7th-April 19nd, at Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ Wiseman Gallery presents *Celebrate Northwest Women*, a collaborative show revisiting contributing artists throughout the 15 years of *Celebrate Northwest Women*, in honor of Women's History Month and the women who have made this show memorable year after year. Thru April 4th. 3345 Redwood Highway, Grants Pass (541) 956-7339

◆ Hanson Howard Gallery exhibits *Soaring Spirits*, the Annual Invitational Exhibition in recognition of Women's History Month featuring 12 regional women artists on March 7, 10:30-5:30 Tues.-Sat. Hanson Howard Gallery, 82 N. Main St., Ashland (541) 488-2562 www.hansonhowardgallery.com

◆ The Living Gallery celebrates National Women's History month with its annual *Women at The Living Gallery* show. Featuring vibrant paintings by Jody Katopothis; and introducing colorful ceramics by Natalie Warren. Artist reception on 1st Friday, March 7, 5-8pm. Thru March 31st. 20 S. First Street, Ashland. Open Wed-Sun. 482-9795. www.thelivinggallery.com

◆ Studio 369 is showing *Farm Machinery*, the collage/painting series of Harriet Rex Smith. The collages represent a departure for Ms.

Smith who is better known for her landscapes. This exhibition incorporates images of old agricultural machinery parts set against a pastoral background. "For two years I've been intrigued and pleased by these old labor-saving devices," Ms. Smith says. "They are rusting relics of a not-so-distant past." Thru March 9, at Studio 369 located in the Jewelry Studio, 369 E. Main St, Ashland. (541) 488-1761

◆ Scarlet Palette Art Gallery, in conjunction with the Jacksonville Art Amble, will exhibit its new March show in "Salon Style," with art hung from ceiling to floor as done in turn of the century France. March 1st-April 6, in the historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-1138

◆ The Southern Oregon Historical Society presents *Lasting Impressions: The Art and Life of Dorland Robinson*. This is the most extensive display of Jacksonville prodigy, Regina Dorland Robinson's artwork featuring dozens of watercolors, oils, charcoal illustrations and portraits—all produced before her tragic suicide in 1917 at the age of 25. History Center, 106 N. Central, Medford, Free. (541) 773-6536.

◆ Four Rogue Valley artists, including Adele Hiles, Christopher Wells, Cathleen Styrwold and Susan Engelstein have used old or irreparable violins to use as their canvases for *Painted Violins*, sponsored by the Rogue Valley Symphony Guild to raise funds for the Rogue Valley Symphony and to support musical endeavors for youth. The violins will be exhibited Fri. Mar. 7, 8pm at the SOU Music Recital Hall, Ashland, during the symphony concert; also Sat. Mar. 8, 8pm, at the Craterian, Medford; and Sun. Mar. 9, 3pm at Grants Pass High School Performing Arts Center. Four will be raffled and one sold via silent auction at the Guild's annual Spring fundraiser, Tea and Symphony in April. (541)245-9478, www.rvsymphony.org.

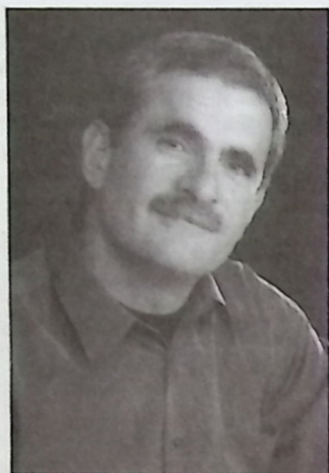
CONTINUED ON PAGE 31



The annual *Women at the Living Gallery* show features the paintings of Jody Katopothis.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffnet.org/exchange.

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RECORDINGS

Eric Alan

The Best Bad Year in History

The music business news stories of 2002 seemed to sprout and rot like front-yard fungi: all individual on the surface, but connected at the root and quickly showing ugly decay. The mushrooming headlines predictably focused on disaster: Digital piracy and file sharing threatening to doom proper pay to copyright holders. Copyright holders—led by the Recording Artists Coalition, including Don Henley, Courtney Love and others—saying loudly (and with lawyers) that

mercilessly unfair recording contracts have already doomed artists' pay before piracy is even an issue. Record companies settling a class-action lawsuit for nearly \$75 million, alleging illegal price fixing of CDs at artificially high prices. Record companies crying in turn that independent promoter fees—read "payola"—have become exorbitant and make radio promotion costs prohibitive. Radio consolidation so extreme and anti-competitive that Congressional investigations are underway. Programming increasingly generic, irrelevant, and only used as a means to sell advertising. CD sales figures down substantially. Joni Mitchell so fed up with the whole business that she claims her new release, the elegantly orchestral *Travelogue*, will be her last CD. After awhile in 2002, it was hard to see the lawn for the fungus.

But if there's any hard lesson this culture is waking up to in a new era of scare tactics and deception, it's that the news is at best a small portion of the truth—one overly laden with negativity and fear. The culture of fear settles like smog and chokes tight throats, burns and blinds otherwise clear eyes. It's the same in the music business as elsewhere. And as elsewhere, the quiet hope in the shadows is more preva-

lent than fearful eyes notice.

Indeed, speculation abounded in 2002 that the year might signal the end of the music business as we know it. For the traditional power brokers of the business, that threatens egos and pocketbooks. For many musicians and music lovers, though, even the possibility is worth celebration: for the business often impedes the music instead of nurturing it. Perhaps out of the gathering chaos and legitimate hard issues, a better decentralized model can

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be found.

One particularly loud assertion in 2002 is enough to make major labels quake: many musicians say they just don't need record companies anymore. This is a much easier assertion to make for artists whose careers have been previously established: when Richie Havens, Jonatha Brooke, Aimee Mann or David Grisman record and release their own music, their need for promotional exposure is less—the machine has previously built their name. New, unknown artists have a far tougher time going it alone. Still, there are many more examples than the famous one of Ani DiFranco going it alone from the beginning, with great success. Other bands known and unknown—particularly hard-working touring bands—such as the String Cheese Incident and Ekoostik Hookah have racked up huge direct CD sales that are reflected nowhere in the industry's dire statistical portrayal. It's no secret: recording, manufacturing, graphics and even (gasp) electronic distribution are all cheap now—making most traditional record company roles obsolete. Traditional promotion and marketing are still expensive and brutally hard, and distribution elusive; that's why collaborative efforts between artists have sprung up, and

also a new label that provides a radically different business model: ARTISTdirect's iMUSIC label. The latter offers artists complete creative control, a much higher percentage of royalties, and no enslaving long-term contracts—while offering major-label distribution by BMG and top industry executive experience. It's possible because of new cheaper costs, because they ignore the expensive racket of commercial radio promotion—focusing instead on direct Internet promotion to individual listeners—and because large recording advances to artists are often no longer necessary in the era of effective home studios. Such established artists as Blues Traveler and Speech (from Arrested Development) are among the many who have quickly joined the roster. iMUSIC may indeed be the shape of labels to come.

In total, the collective power and reach of musicians acting in alliance has grown very strong, and may revolutionize their lives in parallel ways to how free agency reinvented athletes' lives in sports.

In 2002, the consciousness of that power and freedom seemed to me to take a quantum leap forward—and I'm in a good position to assess the trend, being on the receiving end of some 5,000 CDs annually as JPR's music director. There was a marked increase in both quantity and quality of do-it-yourself projects, including a higher percentage of established name artists making that choice. When I went to choose CDs for a year-end retrospective on *Open Air*, nearly one-third of the first day's selections were self-released or on artist-owned labels. Many of those CDs, not coincidentally, had broad creative horizons that more profit-oriented labels would have fearfully declined. Thus it was a great year for open-minded music; there were almost 300 CDs I felt deserved a place in that "best of the year" retrospective.

Listener awareness of reaching artists directly also took a large leap in 2002. Suddenly, a much higher percentage of listeners who called to ask about music chose to look first to find it on the Internet, straight from the source. A good CD store still plays a vital role; but direct connection is entering the mainstream consciousness, and that shifting thought form has the power to create a new reality for musicians and listeners alike.

There's no question that free digital file transfer poses a vast threat to artists' ability to make a living—which is to say, to con-

tinue to make the meaningful music which keeps all of our lives rich. But a technical solution is unnecessary. All that's needed is another spreading realization: that paying artists directly for their work—even when it can be freely copied—is not only just; it's also one of the most vital and effective cultural and political actions a passionate listener can take. If that consciousness spreads, and successfully opens a whole new model for the paid distribution of music, we may indeed look back on 2002 as

the best bad year in music business history.



Eric Alan is music director of Jefferson Public Radio, hosts *Open Air* on JPR's Rhythm & News Service each weekday 9 a.m.–noon, and is the editor of the *Jefferson Monthly*. He's also worked for three record labels, been a band manager and lyricist, and worked for the music trade organization CMJ.

ARTSCENE *From p. 29*

KLAMATH FALLS

Theater

◆ The Linkville Players present *I Never Sang for My Father*, a moving drama about the tensions between a self-absorbed father and his son who struggles for his own identity. On March 7-8, 14-15, 21-22 and 28-29, at 8 pm. \$10/ 8. 201 Main Street, Klamath Falls (541) 882-2586

Music

◆ The Ross Ragland Theater presents Kathy Mattea on *The Roses Tour*, March 5th, 7:30 pm Songwriter Mattea is a two-time Grammy winner, who describes her most recent music as "contemporary folk with a Celtic twist." Mattea's songs express life's victories, large and small, and the spiritual struggles they embody. On March 13th, The Spirit of Ireland performs stories through song and dance. Twelve Irish National dance champions and a young Irish band offer an authentic glimpse at the wonder and magic of Irish culture. 7:30 pm On March 15th, the Klamath Symphony and bassoon soloist, Chris Swan, offer a concert of the *Prelude to Hansel und Gretel*, by Humperdinck, *Pastoral D'Été*, by Honegger, *Concerto for Bassoon and Orchestra, K. 191* by Mozart, and Symphony #5, "The Reformation," by Mendelssohn. \$8/6 students and seniors. And on March 19th, the Southern Oregon Music Education Association holds its annual competition Music students from around the region will be competing. 8:30-4 pm. \$17-27. Some scholarship tickets for low-income families. Group discounts as well as hotel and dining coupons are also available. (541) 884-5483 or visit the Theater box office.

◆ The Boarding House Inn presents *A Night at the Opera* on March. 7-9. Charles Cossey guides his audience through several arias. At the Boarding House Inn in Klamath Falls. \$17/27 (541) 883-8584

UMPQUA VALLEY

Exhibition

◆ *March into Spring Craft Show*, thru March

NORTH STATE

◆ Acoustic-folk-jazz duo Allison Scull and Victor Martin bring their sound to Mt. Shasta and Redding on March 22nd. In their warm and lively shows, Allison's original compositions, vocals, and guitar work merge with Victor's lyrical sax sounds and velvety background vocals to create a startling combination. 7-10pm, Mt. Shasta Golf Resort at 1000 Siskiyou Blvd, in Mt. Shasta, CA. (530) 926-3030 No cover charge. Allison and Victor also perform at the Post Office Saloon for an entire weekend of music, March 7-8, 8:30pm to 11:30pm The Post Office Saloon is in the Redding mall (530) 246-2190. No cover charge

OREGON & REDWOOD COAST

Music

◆ The Brookings 2003 Friends of Music concert series presents Trio con Voce, which brings together the talents of three virtuosi in a program designed to appeal to a broad range of audience, with a mix of jazz, folk, popular standards, and musical theater. March 9th, 3pm, at the Calvary Assembly of God Church, Brookings. \$12 adults/2 students. (541) 469-4243

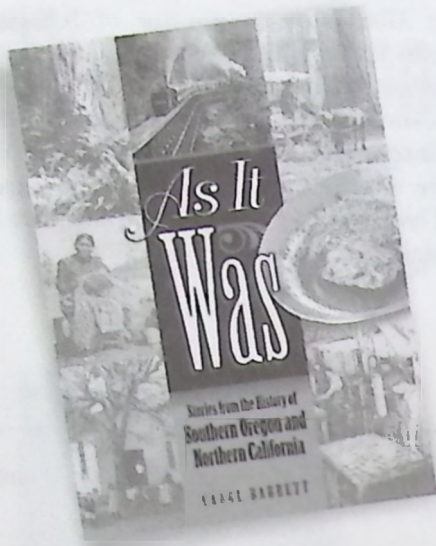
Exhibits

◆ The Morris Graves Museum of Art presents *I Love Men, But...*, oil and wax paintings and fine art prints by Sonya Fe, exploring issues of self-esteem with use of the female figure in highly engaging narratives. Free. Thru March 30th. 636 F Street, Eureka (707) 442-0278

◆ Cottonwood Studios presents guest artists Shelly Wierzba, from Gold Beach and a member of the "Watercolor Society of Oregon," and Sharon Kendall, from Klamath Falls, for the month of March. A reception to meet the artists will be held on March 7th, 5-7pm. 187 Central Ave. Coos Bay, (541) 267-2448



As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Native Games

Many of the region's native peoples loved games that involved gambling. Those living along the lower Klamath River played one involving hazel sticks.

Up to ten men could participate, five on a side. They would sit opposite each other across a blanket. One hundred hazel sticks were used as we might use cards. Only one was marked by a dark ring around the middle of the stick. The dealer divided the sticks into two bundles, and held one in each hand. It was up to the opposing team to choose which bundle they thought the marked stick was in. When they had made their selection, the dealer dropped the sticks, one at a time. If the marked stick was in the bundle the opposing team won the bet and the chance to hold the sticks. This game could go on for days with one team member replacing another.

As the game was being played, a drummer would beat with an even rhythm on his drums. Some times he would make sounds as he played and other times he would sing stories. A good drummer knew many stories from both native and white men. Others he would make up as he drummed. If he was good enough, he could gain prestige and become known as a learned man whose advice would be sought by others.

Source: *Tales of Del Norte Country*, Ralph Hughes

Crab Race

Each February, Crescent City has the World Championship Dungeness Crab Race. The idea originated from an old crabber's custom. When crab boat captains came into port with their catch, they would pick out their best crab and challenge the other captains to a crab race. A circle about fifteen feet in diameter was drawn, and the crabs placed in the center. With long poles, the captains would keep the crabs moving toward the outside line. The first over the line won, and his owner won a pocket full of silver.

In 1967 the Crab Race was revived. The fair grounds were taken over. A fancy crab

feed was included. Comedian Steve Allen wrote a song for the occasion, and named it "The Crab Race Waltz."

Visitors who wanted to participate, and not just cheer on someone else's crab, could rent a crab from a tank full or they could buy a license, rent a crab pot and try to catch a crab off the dock or anywhere within the Crescent City harbor. Other southern Oregon communities began placing entries. As the affair grew, numerous circles were required for the two to three hundred participants. All the crabs started at the same time as visitors watched on multiple TV screens.

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IT WAS CONSIDERED A TRIUMPH IF
THE FAMILY WAS CAUGHT IN THE
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The average dungeness crab male ready for market is three or four years old, measures seven inches across its back, and weighs almost two pounds. The crabs who have raced in the Crescent City World Championship Dungeness Crab Race are set free in the bay.

Source: From the Desk of Marjorie O'Harra
1/21/70, Crescent City Chamber of Commerce

Surprise Parties

Surprise parties were one way of making entertainment in a small town. A group of friends would get together and plan to drop in unexpectedly on an unsuspecting family. Great secrecy was used in planning these affairs. It was considered a triumph if the family was caught in the throes of Saturday night baths or had already gone to bed.

One such party was recorded in the *Del Norte Record* of Jan 19, 1891. "On last Saturday evening about eight o'clock, the young folks of Elk Valley started out for a ride in the deep mud and the bright light of

the moon, to stop at the residence of Mr. and Mrs. Giacomini. The couple were surprised and well pleased at the smiling faces that wished them a good evening and after a time the dining room was cleared of chairs and tables and the dancing was begun. About midnight, refreshments were served and then the dance continued until three in the morning."

It is easy to imagine that not everyone would be as "well pleased" at such unexpected company.

Source: *Pioneers of Elk Valley*, McBeth

Childhood Toys

Children of the early 1900s were creative in their toys. Ruby Beard lived in Southern Oregon and remembers marbles: "We made our marbles out of clay. We had a place where there was natural clay. We would dig it, moisten it, and then roll it into marbles. Then we'd lay it in the sun to bake it hard and dry. We didn't know what a glass marble was."

Ruby's sister, Louella Hodge, tells about making a cornstalk fiddle. "We'd take a cornstalk and cut little slits on the side and then dig the pith out from under, then take another (smaller) cornstalk and cut slits in it and rub it across the big one. You would make the big one big enough to tuck under your chin. If you pulled it back toward you, it would make a deep bass sound. If you pushed it away, you made a high pitched sound. You play it just like a fiddle except that you don't pluck it. We used to make all sorts of skreechy sounds with them."

Source: *Back Track*, Medford OR High School, Wade Flagg

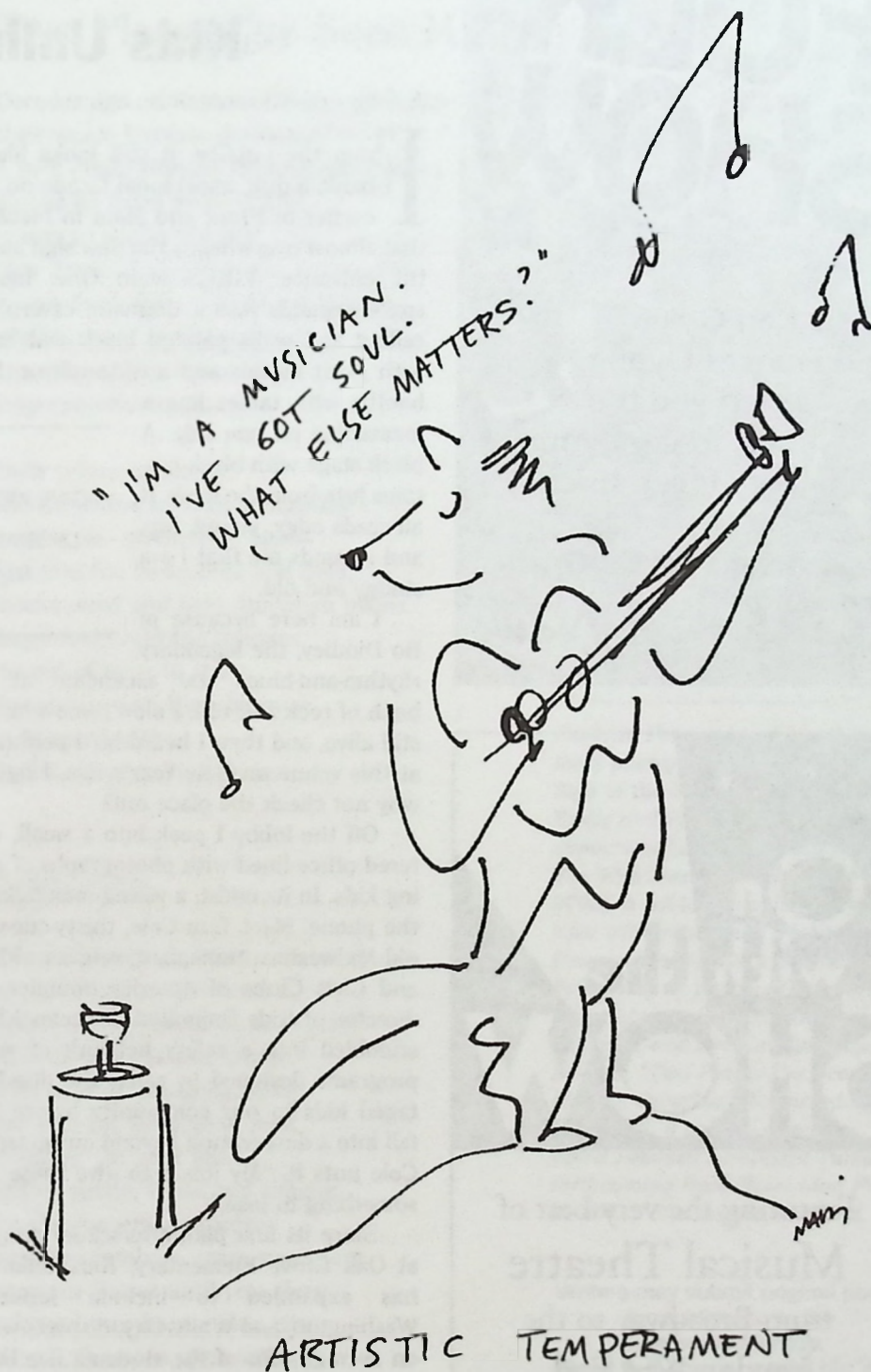


Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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THEATER AND THE ARTS

Molly Tinsley

Kids Unlimited

From the outside, it still looks like a bank; a dull, impersonal facade on the corner of Front and Main in Medford that almost overwhelms the new sign above the entrance: VIBES Main One. Inside, space expands into a dramatic cavern, its ceiling and walls painted black and hung with giant murals and a wide mirror. Red booths with tables line a mezzanine on one side. A black stage with black curtains juts from the back. It all reads edgy, young, hip, and reminds me that I am stodgy and old.

I am here because of Bo Diddley, the legendary rhythm-and-blues star ascendant at the birth of rock and roll. I didn't know he was still alive, and then I heard he'd performed at this venue on New Year's Eve. I figured why not check the place out?

Off the lobby I peek into a small, cluttered office lined with photographs of smiling kids. In its midst, a young man talks on the phone. Meet Tom Cole, thirty-one-year-old Midwestern transplant, veteran of Boys and Girls Clubs of America, founder and director of Kids Unlimited. It seems I have stumbled into a safety network of youth programs designed to catch the disadvantaged kids in our community before they fall into a desperation beyond our grasp. As Cole puts it, "My job is to give these kids something to lose."

Since its first pilot afterschool program at Oak Grove Elementary, Kids Unlimited has expanded to include Jefferson, Washington, and White City, districts where on average 85% of the students live below the poverty level. At these sites, 1000 children a year participate in homework sessions, arts projects, sports and fitness activities, and community service exercises like leadership training and conflict resolution.

"It isn't rocket science," Cole says. "You put kids together with caring, responsive adults in a structured setting and you're

going to see success. It's what families have been providing for generations." Here and now, under the relentless pressure of poverty, families have broken down. But kids unlimited by this dead-end chaos do improve their grades and test scores, set better attendance records, and steer clear of criminal behavior—Cole has the data now

to prove it. The best part, he says, is that the program has been clicking long enough to boast high school graduates and even two college students among its alumni, who serve as mentors and role models for the kids still

struggling to hang onto hope.

VIBES Main One is the youngest branch of the Kids Unlimited tree, pitched to the too-cool-for-school adolescent who's been brainwashed by popular culture to think "wholesome" is the kiss of death. An ambitious attempt to wring that culture until it yields positive energy, VIBES stands for Vitality In Becoming Educated Socially, and every Saturday night the urban cavern morphs into a drug-and-alcohol-free club for 300-500 racially and economically diverse dancers. When these dances first started, Cole says, there were those fearful that such a concentration of teens would destroy downtown Medford. But "give kids a respectable operation, and they'll respect it." There have been no incidents.

The Main One building houses a youth art gallery, a dance studio, and a computer lab on its second floor. It's also the location for a fledgling after-school program for students in middle school, that perilous no-man's land which early teens must traversed successfully if we're to challenge the current 50% dropout rate among Hispanic students.

Well, it seems that Bo Diddley is not only a pioneer musician but also a humanitarian. He agreed to perform in Medford as a fundraiser for Kids Unlimited at one-third his fee. He also stretched his visit here to

GIVE KIDS A RESPECTABLE
OPERATION, AND THEY'LL
RESPECT IT.

two days, during which time he hung out almost non-stop with a special group of nine middle-school boys. These are the kids who have made a huge commitment to transcending their desolate circumstances and show up at Main One seven days a week for the structure, encouragement, and bonding their lives would otherwise lack.

Four of them come tumbling into Cole's office while I'm there—Gonsalo, Dante, Ben, and Joe—and they're more than happy to talk about their experience as Bo Diddley's entourage—sharing breakfast, riding around in his limo to pick up a guitar, mostly listening to his stories about the history of popular music and his own performances for a string of U.S. Presidents. They all agree the high-point of their schmooze came when Bo broke into a song over eggs and pancakes, a composition of his called "Kids, Don't Do It."

"Don't do what?" I wonder.

"Don't join a gang," Ben says.

"He told us, stay off drugs, stay in school," says Dante.

I ask them if they liked Bo's music and they say they did, even though it was different from music today. "How was it different?"

His songs have a message, they tell me.

"Music today doesn't have a message?"

"His music has a *good* message," Gonsalo says. "I'm never going to forget that day."

I thank them for the information, and they thank me back. "May we please get some water," Ben asks Cole, and given the nod, they tumble out.

I turn my attention back to Tom Cole to find he has tears in his eyes. "You wouldn't believe how far those guys have come," he says.

When Tom Cole lined up Bo Diddley for a fundraiser, he was seeking an artist whom stodgy, old baby boomers like me would recognize, someone whose appearance locally might bridge the generation gap as well as an economic gap, and awaken curiosity about Kids Unlimited, the programs and the cause. The strategy worked on me. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY PAULANN PETERSEN

Two Places I've Seen Mullein Grow

Decades ago on Eastern Oregon plateaus—
their woolly leaves a green-gray velvet.

A field guide claimed the ancient Romans
dipped its dried flower stalks
in wax to use as torches.

How exotic, I thought—me, implausibly
young, fresh from a night's half-sleep
in a blue tent faintly scented
by mildew. *How impossibly*
long ago and far away.

Their yellow spires
line shoulders of today's highway
leading me—predictably aged—
east into the conquered and held,
reconquered and held Anatolian plains.

Anadalou. Land the Romans
cleared of trees to strew
the oceans with their barques.

Land razed with
the bloom of carried flame.

Appetite

Pale gold and crumbling with crust
mottled dark, almost bronze,
pieces of honeycomb lie on a plate.
Flecked with the pale paper
of hive, their hexagonal cells
leak into the deepening pool
of amber. On your lips,
against palate, tooth and tongue,
the viscous sugar squeezes
from its chambers, sears sweetness
into your throat until you chew
pulp and wax from a blue city
of bees. Between your teeth
is the blown flower and the flower's
seed. Passport pages stamped
and turning. Death's officious hum.
Both the candle and its anther
of flame. Your own yellow hunger.
Never say you can't take
this world into your mouth.

Paulann Petersen is the author of three poetry chapbooks, Under the Sign of the Neon Wolf, The Animal Bride, and Fabrication. "Appetite" appears in her most recent book, The Wild Awake (Confluence Press, 2002), a full-length volume, and is used with permission of the press. Her awards include a Stegner Fellowship in poetry at Stanford where she studied with Denise Levertov, and two Carolyn Kizer Awards. "Two Places I've Seen Mullein Grow" will be included in Blood-Silk, a volume of poetry about Petersen's travels in Turkey, forthcoming from Quiet Lion Press in 2003. She lives in Portland.

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Send 3–6 poems, a brief bio, and
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Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.
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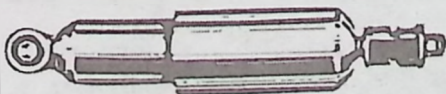
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We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

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To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

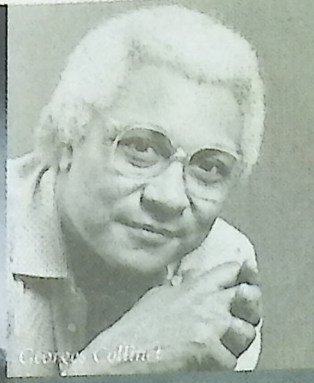
If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Noah Adams



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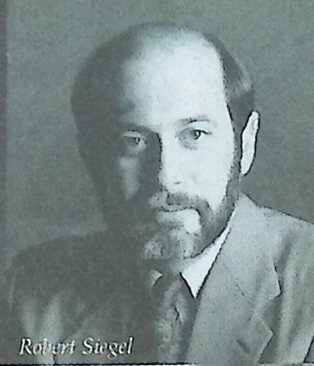
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